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ITALIAN SCULPTURE OF THE MIDDLE AGES
AND PERIOD OF THE REVIVAL
OF ART.

THE HISTORY OF THE UNITED STATES

AND THE HISTORY OF THE REVOLUTION

OF AMERICA

SOUTH KENSINGTON MUSEUM.

Italian Sculpture of the Middle Ages
and Period of the Revival
of Art.

A DESCRIPTIVE CATALOGUE *of the Works forming the above
Section of the Museum, with additional
Illustrative Notices.*

BY

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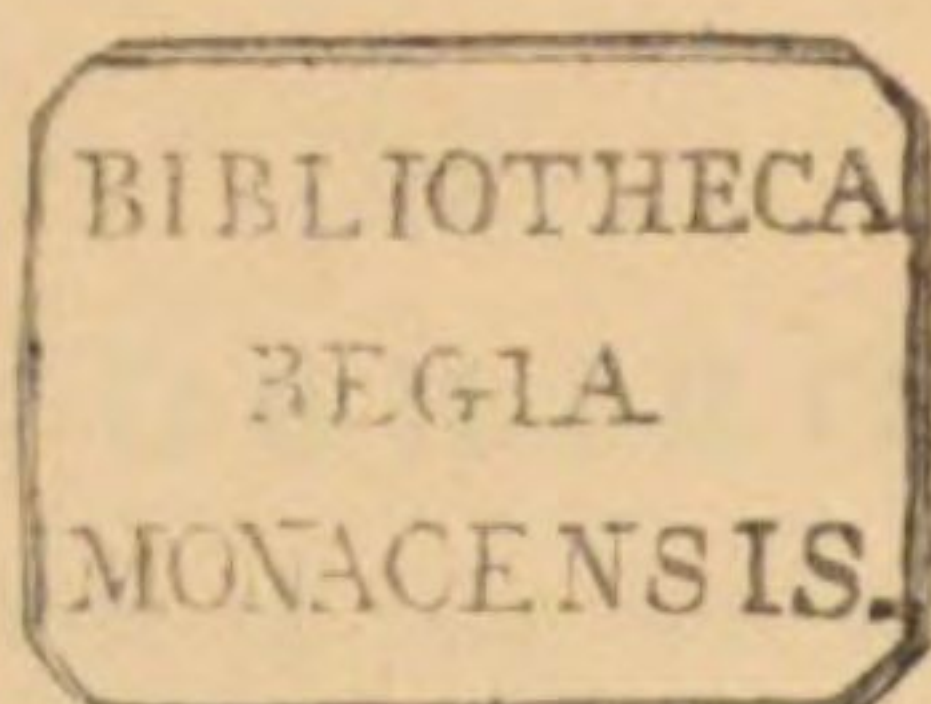


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1862.





INTRODUCTION.

SCULPTURE, since the beginning of the 16th century, when museums and galleries first began to be instituted on the modern system, has been always regarded as specially proper to be represented therein; and in nearly every museum of early foundation monuments in marble and bronze form conspicuous features. These sculpture collections, however, are almost entirely confined to ancient art. The especial reverence for classical antiquity, which in former times so exclusively prevailed, invested, indeed, every fragment of ancient sculpture, even the most trivial, with a sentimental importance, and thus an overstrained and unreasoning reverence for the antique, as the *only* sculpture worthy of serious consideration, grew up, and has maintained its ground, to a great extent, even to our own day.

But a change of feeling, in many respects doubtless to be deplored, has of late years shown itself, especially in this country, in respect to antique art. Fortunately, one of its results is the attention which is now being directed to mediæval sculpture, more especially to the works of the great Italian artists of the Revival.

Unquestionably the exquisite art of antiquity is worthy of the highest admiration, and should always form a prominent category in public museums; but, at the same time, there is

surely no reason why it should be allowed to cast a shadow over all later productions, as, in the case of sculpture, it appears to have done.

Didactic writers on art have laid down as an established axiom, that the antique, being perfect, must ever remain the basis and only true school of sculpture. That it has not, however, always been so, in this restricted sense, is certain, and that it is by no means to the advantage of modern sculpture, that it should continue to occupy so exclusively dominant a position, will probably soon be more generally admitted. What is it, indeed, which so frequently renders the highly-elaborated works of modern sculptors so little attractive, but that ideal of dead classicality, which so many men of true genius still cling to as if it were essential to their art, and which, it may not be out of place to remark, died out in modern painting with the last followers of Benjamin West and David.

The antique, for instance, had comparatively little to do with the truly great Italian school of sculpture of the fifteenth century; at all events, its influence then was a reasonable and genuine one. Ghiberti, Iacopo della Quercia, Donatello, Luca della Robbia, and a long series of splendid names, may be cited in proof of this assertion. External nature, religious feeling, human character and expression, these were alike the school, and, in far greater measure than the antique, the inspiring motives, of the sculptors of the Revival.

During the middle ages all the western countries of Europe produced remarkable works of sculpture, but it was in Italy alone that the art attained to a perfection worthy of comparison with the antique, and in Italy alone can its monuments be thoroughly studied.

In their nature, works of sculpture usually partake, more or less, of an architectural or monumental character, and, happily, a large proportion of the masterpieces of the great Italian sculptors still remain in the churches and public edifices for which

they were executed. In recent times the exclusive predilection which has been alluded to, left the sculpture of the Revival but little interest in the eyes of connoisseurs, and whilst Italian pictures were eagerly collected and enshrined as the choicest treasures of almost every gallery, scarcely a thought was bestowed on the equally admirable contemporaneous productions of the sister art.

To this day, none of the great continental museums have any systematic collections of renaissance sculpture; even in Florence, the Athens of the revival, only a few marbles, of great value and importance it is true, and a more numerous, but still inadequate, collection of bronzes, are to be found dispersed amidst the vast galleries of the Uffizj; whilst in our own country, till very recently, the art-student might have sought in vain for any examples of Italian sculpture.

The acquisition of specimens, indeed, is a work of difficulty; unlike most other works of art, for obvious reasons, they do not often fall into the hands of dealers. They must be diligently sought for in the land of their production, and it is only when ancient buildings are altered or destroyed, that works of monumental sculpture can be obtained from their original localities; these occasions, generally in themselves to be deplored, are now becoming, happily, every day more rare. Marble-masons' shops, gardens, the courtyards and porticos of palaces and villas, may still yield interesting fragments or minor works of a moveable nature, but the formation of any systematic collection, worthy of a National Museum, will henceforth be very difficult.

For these reasons, during the last few years, every effort has been made to secure for this Museum such works of mediæval sculpture as were to be obtained, especially in Italy; and it is not too much to say, that a very considerable proportion of the specimens, which had been accumulating in the hands of dealers and private possessors for a long time previously, has now passed into this Collection.

Sculpture, from its very nature, has always been more intimately allied to architecture than has the sister art of painting; it is, so to speak, less rigidly a *fine art*, and it has been more generally applied to the embellishment of objects of use or mere decoration; consequently, it is by no means easy to define the limits which a collection intended to illustrate the art in the abstract should occupy. Articles of furniture, for instance, are often decorated with admirable sculptures in wood, and are as truly works of fine art as statues; whilst in metal-work the goldsmith has often produced decorated utensils as truly sculptural as the grandest works in monumental bronze.

Without some methodic, but necessarily more or less arbitrary limitations, therefore, it would be impossible to prevent such an expansive class of objects from outgrowing all bounds. In deciding on the conventional limits of the present sculpture collection, practical convenience has, to some extent, been consulted; generally speaking, it includes works in marble, stone, terra-cotta, &c., and certain examples of carving in wood and ivory, whilst art bronzes and portrait medallions also claim a place.*

It will here not be irrelevant to take some further notice of the two-fold aspect under which sculpture is represented in this Museum, viz. as a "fine art," and also, if we may so phrase it, as a decorative art or industry, in other words, of sculpture and ornamental carving. It is not more certain than unfortunate, that in our times an imaginary, but practically very decided, line of distinction has been drawn betwixt these two aspects. The idea has gradually grown up, especially in this country, that it is scarcely the business of an artist-sculptor to concern himself

* These minor classes of sculpture will afford matter for a distinct notice or section of the general descriptive Catalogue of the Museum Collections, of which the present part may be considered as an instalment.

with anything but the human figure, and as one result of this short-sighted view, when any architectural or ornamental accessories are required, an unfortunate want of power is too often manifested; whilst, on the other hand, no ornamentist sculptors, worthy of the name, are likely to arise from amongst the modellers for plasterers, the wood and stone carvers, and other skilled artisans, to whom ornamental sculpture has been virtually abandoned. Beginning as mere workmen, and accustomed from the first to underrate their occupations, it is almost impossible for such persons to raise themselves to the level of artists. In former times, on the contrary, the sculptor nearly always was more or less a practical artisan and an architect; whilst architects, by special profession, were as usually skilled in the art of sculpture. Habitually accustomed to design and superintend the erection of edifices, they often executed the decorative details with their own hands, or modelled them in clay or stucco, to be worked out by their pupils and assistants. Nor was this all; it was no uncommon thing for the very furniture even, the chairs, *caffoni*, beds, &c. of an Italian palace to be designed by the sculptor-architect or "*protomastro*," who also may have carved the bust of the master of the house, the bas-relief picture for his private devotions, and, finally, his tomb in the family chapel, gorgeous with the richest arabesques, allegorical figures, armorial devices, &c. and the solemn effigy of the defunct; all of which various works were carried out with equal carefulness and love. It never occurred to the artist of the revival to think architectural ornamentation beneath his dignity; on the contrary, the greatest sculptors have left us specimens of their genius in this branch,—Desiderio, Rossellino, Benedetto da Rovezzano, Cellini; surely where these great artists have so gladly trod no modern craftsman need disdain to follow. The present Collection, therefore, will comprise all such works as a mediæval sculptor may have

been called upon to execute; and one good result, which it is hoped will ensue from it, will be an elevation of the *status* of ornamental sculpture in general.

To illustrate the art in the widest and most comprehensive manner, is then the ultimate aim. It is obvious that antique sculpture, the monuments of which can scarcely be said now to exist anywhere *in situ*, lends itself naturally to a limited and well-defined mode of illustration; and indeed, statues, busts, bas-reliefs, &c. were much more commonly executed as independent works of art than has been the case in after-times. A larger proportion, perhaps, of the monuments of antique art were of a secular or domestic nature than those of the middle ages, during which the most constant and powerful protector of art was the Church. Works of art of the former classes are moreover usually of manageable size, and complete in themselves; whereas mediæval ecclesiastical sculptures are nearly always of a fixed structural character, generally forming component parts of buildings or large monuments, such as tombs, altars, pulpits, doorways, &c. and it is essential to the complete understanding of such portions of monuments of the like nature, as have found their way into collections, that their relative places in the general design should be shown by drawings, photographs, engravings, casts, &c. of the complete works, or at least of similar ones, still in their original situations.

A systematic collection of mediæval and renaissance sculpture, therefore, should comprise more than the actual marbles and terra-cottas; besides the original specimens, it should embrace a well-ordered series of auxiliary illustrations, especially of plaster casts. The mention of plaster casts, however, suggests several reflections: their multiplication is, comparatively, so easy a matter, that any collection of original specimens would speedily be overwhelmed with the mass of reproductions placed in juxtaposition with them, unless some very positive rules were laid down at the commencement.

It may here be asked, why casts might not serve instead of the original specimens, only to be obtained with such difficulty and cost? The answer is, that, apart from that natural feeling of the human mind, which attaches the highest value only to original works, plaster casts are by no means such exact reproductions as is generally supposed; the difficulties of the actual processes of moulding, in many cases, are such as to afford at best but very imperfect and inadequate reproductions of fine works of art. Plaster casts are, in reality, only a degree better, in their way, than would be careful copies instead of original pictures. Still, they have obvious and manifold uses, which it is needless to insist on in detail. In supplementing the present sculpture collection with them, care will be taken to admit only such casts as may supply missing links in the series, or such as are reproductions of typical or representative works, which in their nature can only be illustrated in this country by that means; restricting them to as few specimens as possible, consistent with a due regard to their auxiliary utility.

Finally, it may be observed that it is the intimate connection of mediæval and renaissance sculpture with the decorative arts in general, which clearly indicates this Museum as the proper repository for this class of the National acquisitions; consequently the present Collection should be regarded as part of a methodic series, following the antique sculptures of the British Museum, to be eventually continued down to our own time, so as to form a complete collection of what, in contradistinction to the similarly general term *antique*, may be fitly designated *modern* sculpture.

The purchase, in 1854, of the "Gherardini Collection" of original models by great Italian artists, may be considered as the foundation of the sculpture series hereafter described. This collection, consisting of thirty specimens, was the property of a member of the Gherardini family of Florence, who had recently inherited it together with a collection of ancient drawings, from an

aged priest, in whose possession both models and drawings had long remained entirely unknown. The discovery of them, for such it may be termed, excited great interest in Florence; and the owner having been furnished with documents from the leading artists of the Academy of that city, attesting the merit and authenticity of the objects, at once endeavoured to dispose of both collections, offering them, in the first instance, to the Austrian and French governments. The former purchased the drawings, but the acquisition of the models was declined by both countries; and after much interest had been excited in artistic circles in Paris, to which city the objects themselves had been taken, they were finally offered to her Majesty's government for the sum of 3,000*l.* Mr. Dyce, R. A., and Mr. Herbert, R. A., were thereupon commissioned to visit and report on the collection; which they did in very favourable terms: stating, however, that out of the thirty objects not more than ten or twelve were really desirable. The owner, Madame Gherardini, was therefore invited to bring the collection to this country; and an agreement was made to the effect that if, after public exhibition in London for the space of one month, the public verdict were favourable to their being purchased, an offer should be made. They were accordingly, on the authority of the then Chancellor of the Exchequer (Mr. Gladstone) deposited on view in the Art Museum, at that time at Marlborough House; and at the expiration of the stipulated period, the favourable opinion of many competent authorities having been expressed, the reduced sum of 2,110*l.* was paid for the collection by a parliamentary grant. These models were allowed to remain at Marlborough House, rather perhaps from their not being deemed appropriate additions to any other national collection, than with any definite intention of their being made the nucleus of a collection of modern sculpture. On the subsequent rapid development of the Art Museum, after its removal to South Kensington, however, it was speedily seen that works of the class in question (from sufficiently obvious

analogy) were directly relative to the varied gatherings of Italian art, the Majolica wares, decorative bronzes, carved furniture, mosaics, enamels, &c. of the same period, of which so large a collection had been accumulated. During the succeeding years, therefore, additional specimens of sculpture were gradually obtained and grouped around this original nucleus. In 1859-60, many acquisitions were made in Italy; and, finally, the purchase of the Gigli-Campana Collection brought the series to its present state. An account of the acquisition of the last-named collection may be thought desirable.

The Marchese Campana, director of the Monte di Pietà, or national pawnbroking establishment of the papal government, was a passionate amateur and collector of every class of works of art, but more particularly of objects of classical antiquity. During a series of years he accumulated an enormous number of specimens, for which, with an enthusiasm which frequently outran his judgment, he often paid extravagant prices. He also disbursed large sums of money in conducting excavations for the discovery of antique remains. The outlay thus incurred led him to make use of the official funds of the establishment under his charge; it is stated, by Signor Campana's partizans, that this took place all along with the cognizance and sanction of the Papal government, which allowed him to make advances to himself on the security of his collections. However this may have been, he was at last suddenly arrested, deprived of his office, and thrown into prison. His collections were sequestered and handed over to the keeping of persons appointed by the government, who were ordered to make a catalogue of the entire gatherings forthwith, with a view to the whole being sold to make good the alleged defalcations. The sum stated to be due was upwards of 200,000*l.*; Campana and his friends asserting that the Collection was of much greater value. He remained in prison upwards of three years; finally, however, he was released; some pecuniary provision was made

for him ; and the Collection was virtually taken by the State in satisfaction of its claim.

During Campana's imprisonment, the most exaggerated ideas prevailed throughout Europe as to the wonderful riches of the Collection, and were sedulously propagated by his numerous friends and agents. Applications were made to the leading European governments to purchase the Collection, and attempts were made, both in England and France, to form private companies, with the view of purchasing it, "*en bloc*," as a speculation. A catalogue was issued, divided into twelve series, which were separately estimated at prices entirely beyond all reasonable limits. In the year 1856 the trustees of the British Museum dispatched Messrs. Newton and Birch to Rome to report on the Collection ; these gentlemen made a minute and laborious analysis of it, and recommended the purchase of nine of the sections complete, comprising all the works of antique art, except the sculptures in marble, as the only likely means of obtaining the proportion of specimens really coveted. These collections they valued, as they state, on a scale of prices "according to the general standard of the market of Europe, as recorded in the catalogues of public sales during a series of years in England and on the continent," at 34,246*l*. The Roman authorities, however, peremptorily declined to entertain any offers on this basis. As an idea prevails that this amount was an entirely inadequate one, the writer would here record his opinion, founded on repeated examinations of the entire Collection, that it was, at all events, a fair, and even favourable valuation on the standard adopted. Messrs. Newton and Birch concerned themselves only with the antique sections of the Collection, as being alone within their province. Attempts were afterwards made, on the part of the authorities of the National Gallery, to extract from the vast mass of (generally speaking) worthless pictures, forming one of the sections, the few specimens of real importance which were deemed desirable, but with

similar want of success. In fact, although the Campana Collection undoubtedly did contain a considerable number of works of the very highest value and importance, such was the mediocrity of the great mass of the objects in many sections, that, unless the entire Collection could have been bought on the basis laid down by Messrs. Newton and Birch, the principle of selection was the only sound and feasible one that could properly have been adopted.

The two sections of the Campana Collection, which alone concerned the South Kensington Museum, were those of renaissance sculpture and Majolica wares, and of these but a very few important specimens were desired. These collections, together with the pictures, were the most recent of Campana's acquisitions, having been mainly got together but a short time before his imprisonment, in a hurried manner, at a great outlay, during the height of the sudden mania for works of mediæval art which had then set in. One of the numerous agents whom Campana at that time had engaged to scour the Italian peninsula was Signor Ottavio Gigli, a Roman literary man, for some years previously settled in Florence, and through this gentleman's agency most of the more important specimens in these latter sections were procured. But Signor Gigli had for some time previously occupied himself in the formation of a Collection of Italian sculpture on his own account; and having succeeded in getting together a collection of much greater importance than Campana's gatherings in the same class, he finally entered into negotiations for the cession of his collection to the latter in its entirety. But this purchase, in all probability, required a larger sum than the Marchese Campana was prepared to pay; as a preliminary stage, therefore, the Collection, consisting of 124 specimens, was, through his means, pledged to the Monte di Pietà for a sum which, including accumulations of interest, ultimately amounted to 35,550 *scudi Romani*, or about 7,150*l.*, a valuation to nearly double that amount (70,000

scudi) having previously been made by a commission of members of the Academy of St. Luke; this collection, therefore, virtually, if not actually, may be said to have passed into Campana's possession. When his imprisonment took place, the objects composing it were mingled with his own similar specimens, and were so retained and exhibited to the public, with the mass of the Campana Collection, in Rome. Signor Gigli was required to pay the interest which had accrued, and to redeem his collection by reimbursing, at the earliest moment, the principal advanced. Shortly after this period, (1859,*) the writer was directed by the Lords of the Committee of Council on Education to visit the Campana Museum, and to report on such portions of it as might be within the scope of the collections at South Kensington. The result of his inspection was, that, of the 124 specimens comprising the Gigli Collection, only 69 pieces were, in his opinion, to be desired; whilst of the analogous Campana sections of renaissance sculpture and Majolica ware, a selection of 15 highly-important specimens were greatly to be coveted. The remainder of the Gigli Collection was absolutely worthless to the Art Museum, and of little or no intrinsic value; whilst, with the exception of the fifteen pieces alluded to, the specimens in the two Campana series were scarcely of greater value. It was then understood that the Gigli Collection might be purchased from its ostensible owner (Signor Gigli), who, though unable to pay either the principal or interest due to the Monte di Pietà, yet, having the strict letter of the law on his side, had power to prevent the Monte disposing of the collection without his consent. He, however, demanded a sum which rendered all negotiation impossible; whilst, in respect to the specimens selected from the Campana series, there seemed to be

* The Collection had, in the preceding winter, been visited and examined by Henry Cole, Esq., C.B., Secretary of the Science and Art Department, whilst residing in Rome for the benefit of his health.

not the slightest prospect of inducing the Papal government to cede them separately. Nothing therefore was done at that time ; but Signor Gigli shortly afterwards visited England, bringing with him a photographic album of the collection : this he afterwards took to Paris and St. Petersburg, where he offered his collection to the French and Russian governments without success. In the autumn of 1860, the writer, being again in Italy, turned his attention once more to the Gigli-Campana Collections ; and the political occurrences of that period seeming to offer a chance for successful negotiation, which had never before presented itself, he lost no time in requesting authority to offer a certain sum for all such portions of the two Collections as were desired. This authority was communicated to him ; and after a lengthy negotiation, finally, towards the end of December, 1860, the entire number of specimens originally selected, in all 84, from both the Gigli and Campana Collections, were purchased for the net sum of 5,836*l.*, being 1,314*l.* less than the amount owing to the Monte di Pietà for the Gigli Collection alone. At the same time, in compliance with a stipulation insisted on from the outset, the Roman government remitted the usual duty of 20 per cent. levied on the export of all ancient works of art from the city.

As the ultimate fate of the Campana Collection still excites some interest, the further proceedings in respect to it may be briefly stated. The principle of allowing selections to be made having been established by the subtraction of the objects acquired for this Museum, the Papal authorities shortly afterwards acceded to an offer of the Russian government for a selection from the *antique sections* ; and an agent of that government, in the month of March, 1861, succeeded in negotiating the purchase of 767 objects, chiefly Greek-painted vases, bronzes, and antique marbles, for the sum of 650,000 francs, or 26,000*l.* This selection, undoubtedly, comprised a great proportion of the most precious works in the classes from which the choice was

made. Finally, intelligence of these successive transactions having been communicated to the French government, two commissioners were dispatched with full powers to purchase the residue of the collection : this they effected in the month of June, 1861, for the sum of 4,360,440 francs, or 174,417*l*. The entire number of objects thus acquired was 11,835 ; but in this number only two of the more important of the twelve series into which the collection was divided, viz. those of antique jewellery and ancient terra-cottas were obtained by them intact.

It remains only to allude, in a few words, to the sources and authorities on which the opinions, in respect to the sculptures hereafter described, have been based. There is a remarkable scarcity of literary works on this branch of art. No very profound or useful modern illustrated works have been hitherto produced. The Italian biographical writers, local chroniclers, and guides, headed by the excellent and inimitable Giorgio Vafari, furnish us, it is true, with a mass of valuable matter ; whilst the art of photography will soon render us more familiar with the principal monuments *in situ* ; and, what is still better, virtually enable us in this manner to bring them side by side for comparison. But a methodic and long-continued study of the monuments of Italian sculpture in the country itself, aided by search for documentary evidence in local archives, will be the only means by which works adequate to the requirements of contemporary art-knowledge, and criticism, can be produced.

The writer has, to a certain extent, occupied himself in this field in Italy ; and his observations have, at all events, strongly impressed him with the richness and extent of this branch of the history of art, and with the meagreness of our present stock of knowledge respecting it.

In assigning the works hereafter described to their respective authors, he has, in many instances, adopted the reputed designations which attached to them when acquired. The knowledge

of the original locality or "*provenance*" of a work, again, has in some cases furnished a reliable clue, whilst other specimens have been identified by descriptions in the works of writers on art. The Gigli Collection was accompanied by a photographic album, with letter-press descriptions by the Cavaliere Migliarini, Keeper of the Florence Gallery. The illustrations of this gentleman, however, were mostly explanatory of the subjects and in praise of the several specimens as works of art, rather than of a nature to throw light on their origin and history; but wherever any information of the latter kind was given, it has been duly acknowledged in this Catalogue. Finally, the writer cannot but add that he is fully conscious of the shortcomings of this work, and anxiously hopeful of amending it hereafter.

March, 1862.



THE HISTORY OF THE

of the English nation, from the first settlement of the Saxons in the fifth century, to the death of King Henry the Second, in the twelfth century. This history is divided into three parts. The first part contains the reigns of the Saxon kings, from the first settlement of the Saxons in the fifth century, to the death of King Alfred the Great, in the tenth century. The second part contains the reigns of the Danish kings, from the death of King Alfred the Great, in the tenth century, to the death of King Canute the Great, in the eleventh century. The third part contains the reigns of the Norman kings, from the death of King Canute the Great, in the eleventh century, to the death of King Henry the Second, in the twelfth century.

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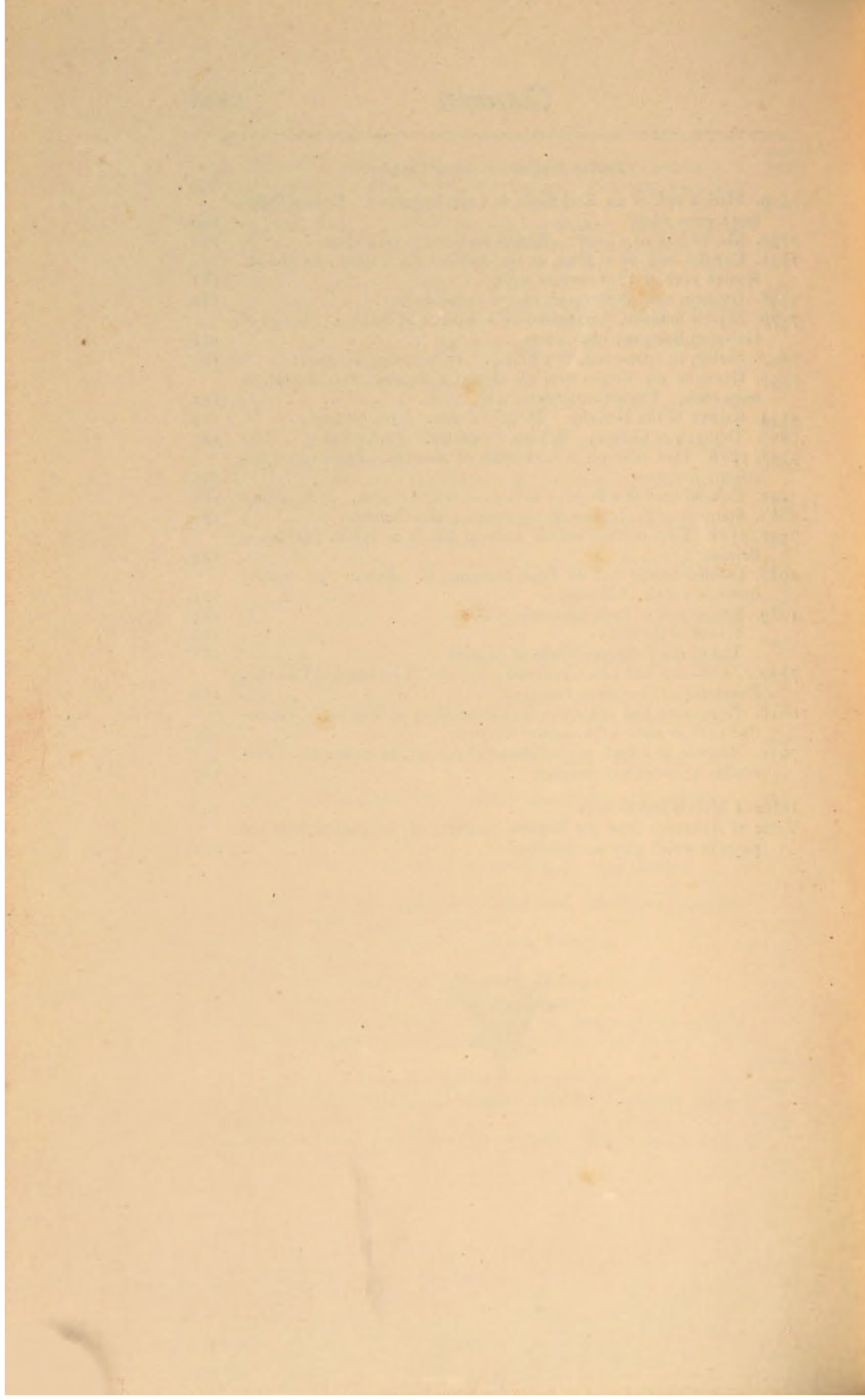
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58CO. NICOLA OR GIOVANNI PISANO (*ascribed to*). *Marble Statue of an Archangel.*



CATALOGUE.

Italian Sculpture. 13th and 14th Centuries.

THE PISANI.

5797 to 5800 inclusive.

TWO statues of Archangels and a group of three Saints, originally the angle-piers of a marble pulpit, and a group of an Angel with the Symbols of the Evangelists, formerly the pedestal or supporting shaft of a reading-desk. Ascribed to Nicola or Giovanni Pisano. Date, second half of the 13th century. Height of the angle-piers 3 feet 3 inches, height of the pedestal 2 feet 9 inches.

These fragments came from a church in the neighbourhood of Pisa, and the original position, in work, of the three angle-piers may be seen from a photograph, placed near them, of the celebrated marble pulpit by Nicola Pisano in the baptistery of the cathedral at Pisa, corresponding details of which they closely resemble. A reading-desk, supported on a precisely similar shaft to No. 5799, may still be seen in its original position in the church of San Giovanni fuor-civita, at Pistoia.

Nicola Pisano is the earliest mediæval sculptor, whose name, universally celebrated in his own day, has also descended to the present age with undiminished lustre. For many centuries before his time all representations of the human figure were either very barbarous or were of the monotonous and corrupt style, which, being the result of the gradual decline of antique Roman art, was finally, towards the 9th or 10th centuries, reduced to an unchanging system by the Byzantine artists.

Vafari tells us that Nicola was the first who rescued sculpture from the thralldom of mediæval Greek art, and, what is very remarkable, through the direct influence of the works of antique Greek and Roman sculpture, with which his fellow-citizens had enriched the public places and buildings of their city. By the study and admiration of these monuments, most of which remain to this day at Pisa where they were originally placed, Nicola, supported by his son and scholars, effected a real though partial and transitory revival of art. In the present specimens the influence of the antique is very apparent; the head of the angel (No. 5800) might almost be taken for that of an ancient statue, whilst the grand and severe yet natural style of the draperies further conduces to this impression. The new manner of the Pisani school was not, however, destined to last, and all traces of the direct imitation of the antique seem to have disappeared again from Italian sculpture in the earlier years of the 14th century. (*See Engraving of No. 5800.*)

7563.



ALTO-RELIEVO, in marble; the Salutation of the Virgin,—probably the frontal of an altar. Florentine sculpture; circa 1300-20 (?). Formerly in the church of Santa-Croce, Florence. Width 4 feet 2 inches, height 2 feet 5 inches. (Gigli-Campana Collection.)

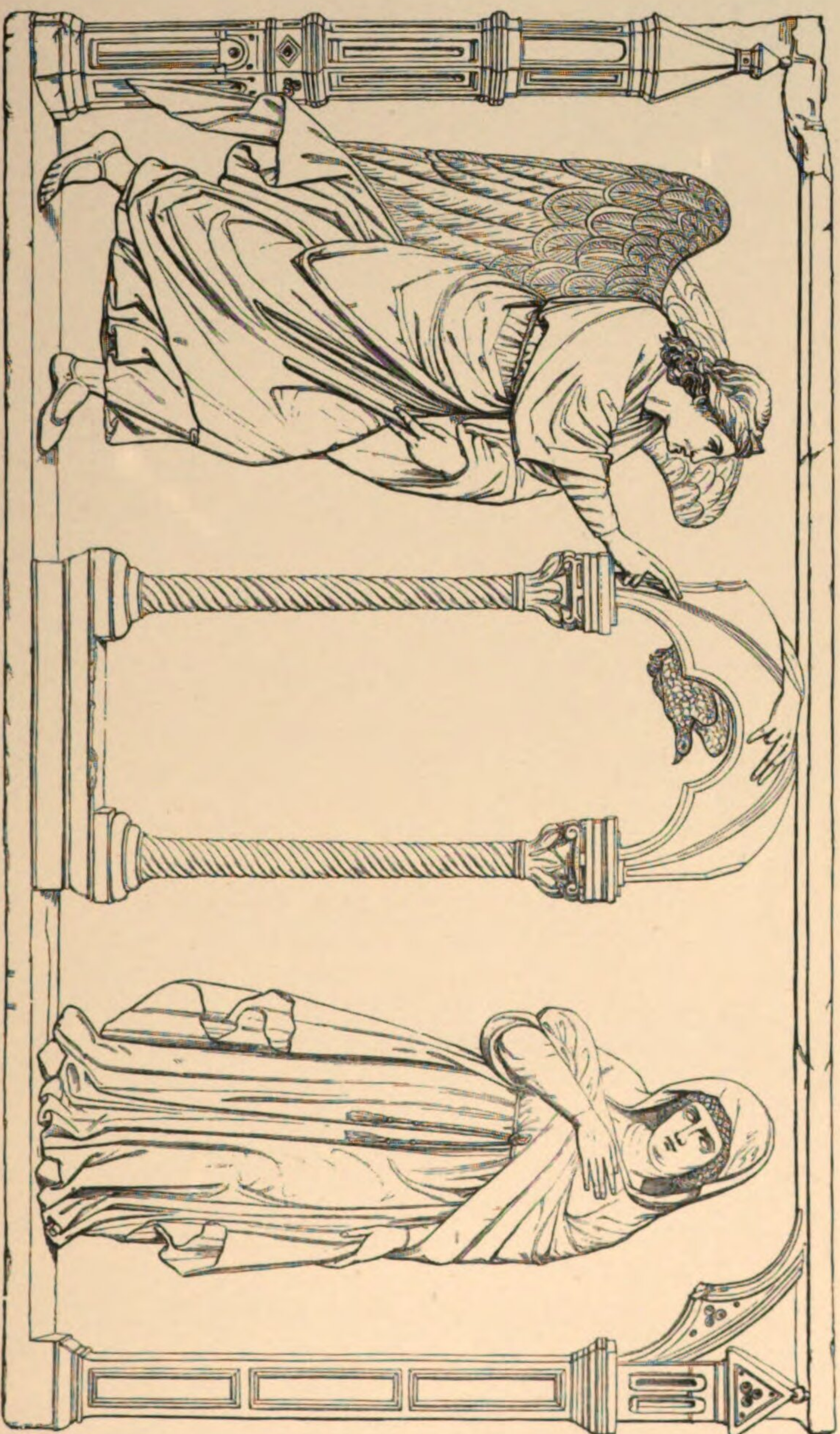
The manner of the Pisani school is in this work considerably modified, and new and original influences are perceptible. The commencement of that very characteristic but not very describable style, which may, for want of a better designation, be called the “Gothic influence,” and which prevailed with singular constancy during the greater part of the 14th century, is here obvious. The painter Giotto, and his followers, Andrea Pisano and Andrea Orcagna, are perhaps the guiding-lights of this period. (*See Engraving.*)

7451.



ALTO-RELIEVO, in marble; Santa Barbara. Ascribed to Andrea or Nino Pisano; circa 1340. Height 17¼ inches, width 12 inches.

The figure, in mezzo-relievo standing on a bracket, fills a flat panel,



-563. *The Salutation of the Virgin, Alto-relievo in Marble. Florentine Sculpture, circa 1300-20.*

and was probably, when *in situ*, surrounded with a border of glass mosaic work. The saint holds in one hand a tower—her usual emblem—and in the other a large label scroll inscribed in elegant characters, “*Xpo . rex . venit . in . pace . et . deus . homo . factus . est . verbum . caro . factum . est.*”

This relievo was acquired in Naples and is believed to be a relic of some destroyed work of either Andrea or his son Nino, the latter of whom is recorded by Vasari to have executed works in Naples. Whilst further removed from the naturalism and antique bias of the angels of Nicola (?) already described, it is evidently a more advanced and original production. It is very analogous in style to the relievos of the bronze doors of the baptistery at Florence, executed by Andrea, and is an excellent specimen of that pure mediæval Italian art, which henceforth, mainly in the city of Florence, progressed step by step to the full glory of the revival, culminating at last, towards the end of the 15th and early years of the 16th centuries, in an excellence different it is true but equal in degree to the highest achievements of antiquity.

7566, 7567.

CHOOL of the Pisani. Circa 1340 (?). Two draped Angels; statuettes, or relievos, in marble. Fragments from a tomb. Height 2 feet 1 inch. (Gigli-Campana Collection.)

These fragments came from the upper part of a mural sepulchral monument, of a type very constantly adhered to in the first half of the 14th century, especially in the south of Italy.

Visitors to the churches of Rome and Naples will scarcely fail to call to mind the class of monuments in question, from the mere sight of these details. They may be thus generally described:—a square altar-tomb, carried on brackets, projects a certain distance from the wall of the church; upon it lies the effigy of the deceased, whilst a recess sunk into the wall forms a tent-shaped canopy above; the curtains, sculptured in marble, are drawn back by two angels standing one on each side, as exemplified by the present specimens.

7600.

IRGIN and Child, ascribed to Nino Pisano ; group or statuette, in marble. Height 1 foot 8 inches. (Gigli-Campana Collection.)

Less beautiful and refined than the previous specimen, yet the present is probably somewhat more recent in date. The Gothic element is still more distinctly visible.

NOTICE OF THE PISANI.

ICOLA PISANO, (born betwixt 1205 and 1207 ; died 1278.)

His principal works now extant are :—

LUCCA. Deposition from the Cross—relievo over the portal of the cathedral. (1233.)

BOLOGNA. The marble shrine of St. Domenico, in the church of that saint.

PISA. The marble pulpit in St. Giovanni, in the baptistery near the cathedral. (1260.)

SIENA. The marble pulpit in the cathedral. (By Nicola, or his son Giovanni.)

GIOVANNI PISANO, SON OF NICOLA.

(Date of birth unknown. Died 1320.)

PERUGIA. Fountain in the piazza near the cathedral. (1280.)

PISA. Sculptures in the church or chapel of Sta. Maria della Spina.

— Marble pulpit in the cathedral. (1311.)

ANDREA PISANO.

(Born about 1270 ; died 1345.) No relative of the preceding artists, although a pupil of Giovanni.

His principal work is :—

FLORENCE. Bronze doors of the baptistery, said to be from the design of Giotto. (Circa 1330.)

NINO PISANO, SON OF ANDREA.

(Died before 1368.)

PISA. Statues of the Virgin and Child, in the chapel of La Spina.

7564.



ALTO-RELIEVO, in marble, Tuscan (?) sculpture; circa 1400. Master unknown. Width 2 feet $8\frac{1}{2}$ inches, height 2 feet $3\frac{1}{4}$ inches. (Gigli-Campana Collection.)

The Virgin, seated on a throne, holds the infant Saviour standing on her knee; on each side is a standing draped angel, the one on the left holding a candelabrum. A shield of arms in the lower part of the rilievo on the left is probably that of the donor.

This work offers an interesting example of the transition from the early conventionalism of the 14th century to the freer and more natural treatment of the succeeding age. There is no clue either to the author of this work or the locality where it was produced.





Italian Sculpture. 15th Century.

7572.



ACOPO DELLA QUERCIA. (1374—1438.)
Alto-relievos in terra-cotta, a “tabernacle” or mural shrine. The Virgin and Child, enthroned under a Gothic canopy, are attended by two Saints, standing one on each side. Height 5 feet 8½ inches, width 2 feet 6½ inches. (Gigli-Campana Collection.)

This work appears to have been exposed to the weather for a long time; it was doubtless originally placed over a doorway, or let into the exterior walls of some religious edifice. A rilievo of very similar design, and certainly by the same hand, is now in the possession of an English gentleman resident in Florence; it was removed from the walls of a convent in that city.

7573.



ACOPO DELLA QUERCIA. Statue or group, in terra-cotta, of the Virgin and Child seated on a chair or throne. Height 2 feet 5 inches. (Gigli-Campana Collection.)

The Holy Infant, in this life-like composition, nestles affectionately in the bosom of the Virgin, and embraces her neck with his arms.

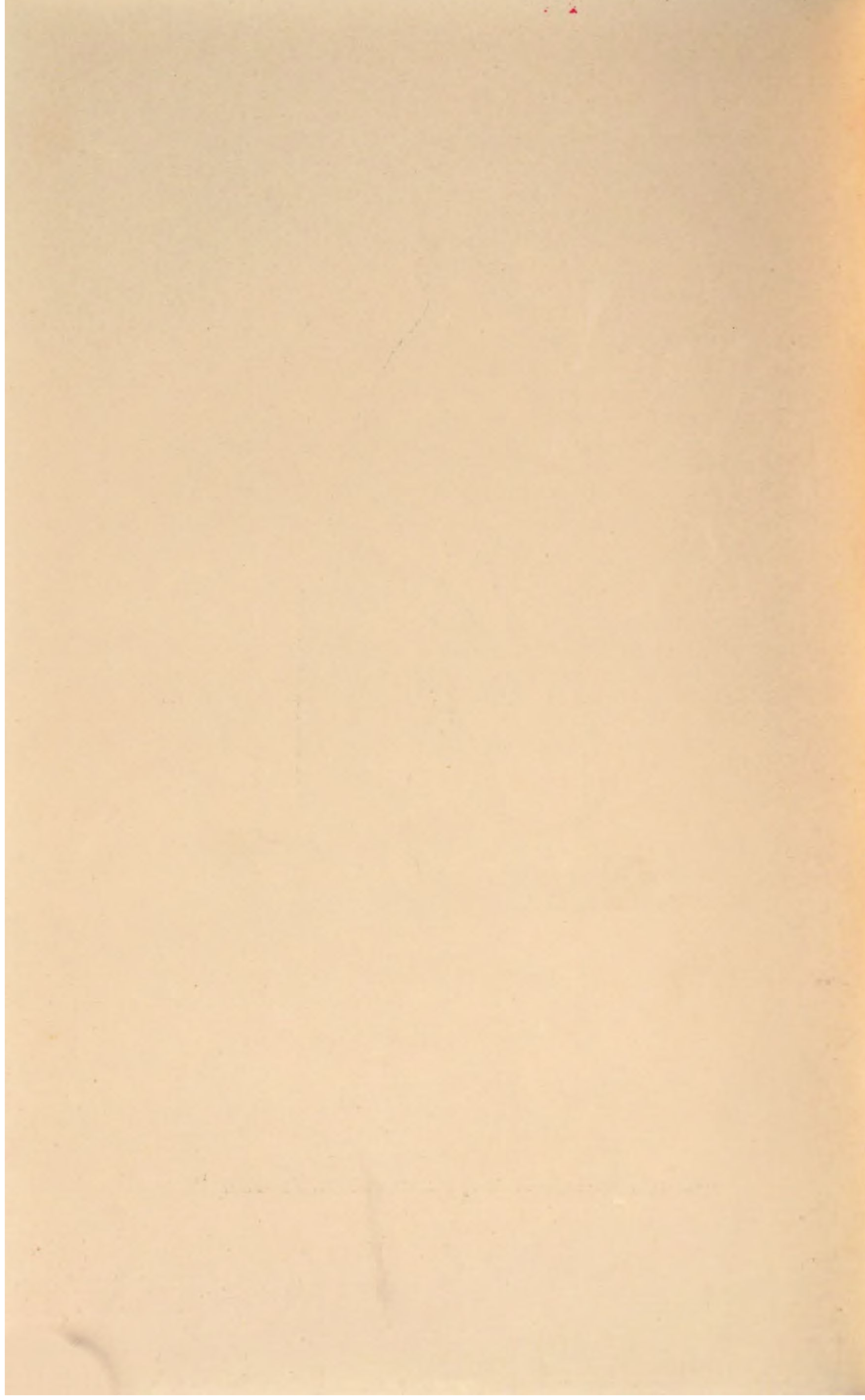
7574.



ACOPO DELLA QUERCIA. Similar statue of the Virgin and Child, in terra-cotta; the Infant sleeping in the lap of his mother. Height 3 feet 2 inches. (Gigli-Campana Collection.) (*See Engraving.*)



7574. IACOPO DELLA QUERCIA. *Group of the Virgin and Child in Terra-cotta.*



7613.

ACOPO DELLA QUERCIA. Front of a chest or *cassone*, in gilt wood, inlaid with three octagonal panels in glazed terra-cotta, containing in rilievo the following subjects, viz:—1. The Almighty talking with Adam and Eve in Paradise after the fall. 2. The expulsion from Paradise. 3. Adam and Eve in the outer world;—Eve spinning with a distaff, whilst Adam, leaning on a mattock, rests from his labours. Length of the panel 5 feet 6 inches, height 1 foot 11 inches, diameter of each rilievo 1 foot $4\frac{3}{4}$ inches. (Gigli-Campana Collection.)

Compare the second and third of these relievos with the similar subjects by Iacopo, on the portal of San Petronio; engraved in outline in the atlas to Cicognara. (Pl. 1. Second Series.)

NOTICE OF IACOPO DELLA QUERCIA.

ACOPO DELLA QUERCIA, (born at Siena 1374 (?), died 1438,) must be counted rather as one of the chief masters of the great Tuscan school than as a local Sienese artist. His principal works were executed in Florence, Lucca, and Bologna, as well as in his native city; of his productions now extant may be specified:—

FLORENCE, Gallery of the Uffizj. Frieze of *amorini*, from the tomb of Flavia Guinigi, formerly in the church of San Martino at Lucca.

BOLOGNA. Sculptures of the portal of San Petronio, begun 1429. (Casts of these admirable relievos may be seen in the Pinacoteca of that city, admitting of a more favourable inspection than is possible with the original sculptures, which are at a great height from the ground.)

SIENA. Fountain in the Piazza. (Circa 1419.)

Vasari, in the commencement of his life of this great sculptor, says,—“He was the first after Andrea Pisano, Orcagna, and the others before mentioned, who, working in the art of sculpture with more earnest study, showed what a much nearer approach could be made to Nature than had before been achieved; so that it was by his example that others were taught to turn their attention towards rivalling her works.”

No eulogium could be juster or better deserved than the above; a comparison of the present terra-cottas with the marbles of the preceding age will suffice to show at once the enormous progress made, as it would seem almost at a single bound, by Iacopo della Quercia. It is scarcely necessary to say that in the two admirable terra-cottas (Nos. 7573, 7574) the conventional Gothic element has almost entirely disappeared, or, if it still lingers in some details, and if in others are displayed, to a certain extent, the weakness and uncertainty of early art, it is these vestiges of the old manner alone, which enable us to believe that we are really looking upon works of so early a period. What can surpass the truth of design and living expression of the Virgin-mother as she bends over her sleeping babe, asleep as it is down even to the hands and feet; its upturned face a marvel of truthfulness in its momentary quiescence? In short, this group, (No. 7573,) and its companion, (No. 7574,) are works worthy of any age; and they may be judged on their intrinsic merits, irrespective of the allowance to which early art is justly entitled.

The relievos of the coffer front, (No. 7613,) strongly recall the sculptures of San Petronio; they are unquestionably by the same hand, and offer an interesting proof of the universality of application and the simplicity of early art, which adapted itself alike to the highest purposes and to the humblest requirements of life. It is well-known that the greatest painters and sculptors of the mediæval period did not disdain to occupy themselves in the decoration of objects of daily use; and the *cassoni* or large chests, which were, perhaps, the most prominent articles of furniture in Italian houses, offer a singularly interesting variety of types of art and decorative processes. The adaptation of glazed terra-cotta,* as in the present work, is a novel and now perhaps unique instance; in its pristine state the medallion subjects were tastefully picked out or heightened with gold, and the glowing tints must then have harmonized perfectly with the rich gilded framing of the chest.

* The vitreous covering here employed is a common transparent lead glaze, such as has been at all times applied to the surface of ordinary brown earthenware. Its effect, in this instance, was simply to enhance the tawny orange tint of the terra-cotta, and give a lustrous surface in harmony with the burnished gilding of the rest of the coffer. The enamel glaze employed by Luca della Robbia and his school was entirely different, and will be described hereafter. It is, however, extremely interesting to find Iacopo della Quercia, whose labours were, generally speaking, anterior to those of Luca, turning his attention towards ceramic processes.

5786.

ORENZO GHIBERTI, (ascribed to.) The Crucifixion; rilievo, in terra-cotta. Height 2 feet 9½ inches, width 1 foot 9½ inches.

Our Saviour is seen crucified betwixt the two thieves; in the lower part the crosses are surrounded by a crowd of figures, amongst which is conspicuous a group of the Virgin, swooning, upheld by St. John and two female disciples. An executioner is breaking the legs of the impenitent thief. From the summit of our Saviour's cross proceeds a finial or bunch of foliage, on which is "a pelican in her piety;" a demon sits on the cross above the head of the wicked thief, whilst an angel is seen carrying away the soul of the penitent.

The verisimilitude and the intense expression of grief of the group of the lifeless Virgin upheld by St. John is worthy of particular note; this portion of the design indeed displays in every respect a remarkable advance over previous renderings of the same subject. It is supposed that this work belongs to the earlier period of the master.

7593.

ORENZO GHIBERTI, (ascribed to.) The Birth of St. John the Baptist; alto-relievo, in terra-cotta. Length 1 foot 6¼ inches, height 11¾ inches. (Gigli-Campana Collection.)

This admirable little work, from the variety of gradation in the rilievo and fulness of detail, has all the effect of a highly-finished picture; it is very similar in style to the celebrated relievos of the bronze gates of San Giovanni. The scene is laid in the richly-decorated interior of a Florentine room; nurses are busily employed dressing the babe, which is affectionately contemplated by its aged mother as she reclines in her bed, whilst Zacharias, a grand and majestic figure, seated on the extreme right of the composition, writes the name of the child in a book. On the opposite side two richly-draped women, and a servant with a basket of linen on her head and two wicker-bound flasks in her hand, are entering the room from the opened doorway.

NOTICE OF Ghiberti.

HE Florentine Lorenzo Ghiberti, (born 1381, died 1455,) was one of the leaders of Italian art. He had the singular good fortune, at the outset of his career, to carry off the palm in a solemn competition with the greatest sculptors of the age. This remarkable trial took place on the occasion of the magistrates of the Florentine republic determining to construct a magnificent bronze door for the baptistery of San Giovanni, to surpass, if possible, the celebrated gates of Andrea Pisano, executed for the same edifice nearly a century before. All the circumstances of this famous event in the history of art are on record, Ghiberti himself having left us an account of it. Six of the most famous sculptors of Italy* were asked to prepare a relievo in bronze of a given size, the subject being the story of Abraham and Isaac. A year was allowed for the completion of the work, which was required to be cast in bronze and finished as if it were to form part of the actual door. A jury of eminent artists, sculptors, goldsmiths, and painters, was requested to adjudicate; and the ultimate choice seemed to lie betwixt the models of Ghiberti and Brunellesco: finally, however, the equal if not superior excellence of design of Ghiberti's composition, added to its unquestionably far greater technical excellence as a work in bronze, gained him the prize. Both of these celebrated compositions are still preserved in the gallery of the Uffizj in Florence. At a later period of his career he executed a second door for the same building.

Lorenzo was a goldsmith, the son of a goldsmith, and nearly all his works are executed in metal. His great monumental works in Florence are almost the only productions now extant, which can be absolutely identified as his; but it is very probable that many terra-cottas and small works in bronze, statuettes, and relievo *plaques*, from his hand, may still from time to time be recognized. Ghiberti's style is distinguished by a peculiar elegance and an aspect of graceful facility. There is, perhaps, less earnestness and lifelike expression in his works than in those of his older competitor Iacopo della Quercia, or of his younger and still more formidable rival Donatello; but in fertility of invention, executive power, and innate taste and refinement of style, he

* These were—Lorenzo Ghiberti, Iacopo della Quercia, Filippo di ser Brunellesco, Niccolo d'Arezzo, Francesco di Valdambrina, and Simone da Colle, detto de' bronzi.

surpassed them both. Michael Angelo's well-known saying, that Ghiberti's doors of San Giovanni were worthy to be the gates of Paradise, has set a seal for ever on these great works; probably no decorative works in bronze of any previous period approached the excellence of these, and it is scarcely necessary to say that none since have had the pretension to compete with them. As respects the more obvious or specific peculiarities of Lorenzo's style, a certain lengthiness of proportion and a tendency to exaggerated gracefulness in the attitudes of his figures may be noticed; and in his draperies long, solemn, vertical folds, and a peculiar flowing curvilinear character are equally characteristic. His style of rilievo is eminently pictorial, full of strong contrasts and imperceptible gradations of surface; figures and entire groups being sometimes almost entirely detached from the field of the rilievo, whilst other portions, often of the same figures, are blended or fused into the background. Like all the sculptors of the revival period, Lorenzo boldly endeavoured to reproduce effects of perspective, figures and objects being diminished in size, and lowered in relief, in accordance with their supposed recession from the principal plane of the composition, to an extent never attempted in the simple and severe sculpture of the ancients.

LIST OF Ghiberti's PRINCIPAL WORKS IN FLORENCE.

BRONZE gates of the baptistery or church of San Giovanni;
begun in 1403, finished in 1424.

Bronze statue of St. John, outside the church of Or San
Michele; finished in 1414.

Bronze statue of St. Matthew in the same church; finished in
1422.

Bronze shrine of Sts. Cosmo and Damiano, in the gallery of the
Uffizj.

Bronze shrine of San Zenobio in the cathedral church of Sta.
Maria del Fiore, (1428 to 1440.)

Second gate of the baptistery, (1424 to 1452.)

7594.



ALTO-RELIEVO, in terra-cotta. Virgin and Child, surrounded by a choir of Angels. Florentine sculpture, circa 1400-30 (?). Master unknown. Height 1 foot $5\frac{1}{2}$ inches, width $12\frac{1}{2}$ inches. (Gigli-Campana Collection.)

This rilievo, forming a semicircular-topped panel, represents the Virgin and Child seated on a throne, behind which a curtain is upheld, in the manner of a *baldacchino*, by four angels; two other angels stand, one on each side, with their arms folded; and two more angels are seated on the plinth or pedestal of the throne in the foreground, playing musical instruments. An oval or heart-shaped blank shield, surrounded by foliage, occupies the centre of the pedestal beneath the feet of the Virgin.

In the gay and cheerful aspect of the figures and the graceful type of the heads, the style of the painters Fra Angelico and Gentile da Fabriano is recalled to mind; the influence of Iacopo della Quercia may also be perceived.

7366.



ALTO-RELIEVO, in stucco. Virgin and Child, surrounded by Angels. Florentine sculpture, by the same hand as the preceding piece; circa 1400-30. Height of rilievo, (including frame,) 2 feet $10\frac{1}{2}$ inches, width 2 feet.

As in the previous specimen, which it much resembles, the Virgin, a grandly-draped figure with the Infant on her knee, is seated in the centre of the composition, under a tent-shaped canopy or *baldacchino*, at the summit of which is seen a half-figure of the Eternal Father, in the act of benediction. Three draped angels stand on each side, arranged symmetrically, two of them in the upper part are holding back the curtain of the canopy. This rilievo is inserted in a broad shrine framing of "Gothic" tracery panelling.

5892.

STATUE, in wood. The Virgin and Child. Florentine sculpture; circa 1400-40. Master unknown. Height 4 feet 2 inches.

This statue, a somewhat rare example, (comparatively only a small proportion of the works in wood of the earlier Florentine masters having come down to us,) has much of the manner of Iacopo della Quercia or Ghiberti. In its present state it is seen to great disadvantage, being, in fact, little more than the core or ground-work of a statue, all the details of which were originally carefully elaborated in a thick coat of *gesso* priming, the statue being afterwards painted to imitate Nature: the whole of this outer coating has, however, been removed.

7719.

LIFE-SIZED statue, in wood, of the announcing Angel. Pisan sculpture of the 15th century. Master unknown. Height 6 feet.

This statue was one of a group of the Annunciation or Salutation of the Virgin. Until three or four years ago it is said to have been extant, with the corresponding figure of the Virgin, in its original position in the cathedral of Pisa, where the group was placed on a bracket at a considerable height from the ground. For some unaccountable reason this ancient work was taken down, and both figures were sold, for a few *scudi*, to a country priest, who carted them away to his parish church; here, unluckily, they were found to be too tall to fill the niche or niches they were intended to occupy, whereupon the statue of the Virgin was summarily shortened by cutting off several inches from its lower extremity, and duly re-erected; but, after various unsuccessful attempts to convert the present statue of the angel into another Virgin, it was re-sold by the worthy priest to a Florentine Jew, from whom the writer purchased it for this Museum for fifty francs, and at the same time received from him the preceding account of its origin.

It is difficult to assign this figure to any precise epoch; it is probably, however, not so ancient as the lengthy proportions and somewhat archaic general aspect would at first sight seem to indicate. The painting has evidently been coarsely renewed at a more recent period.

7565.

ELIEVO, in marble. Tuscan sculpture; circa 1440. Master unknown. Width 2 feet 5½ inches, height 2 feet 2½ inches. (Gigli-Campana Collection.)

Composition of four figures; in the centre two young girls are kneeling before the Virgin (?) or a female saint, who, also in a kneeling attitude, is giving one of the girls a bag of money, whilst she holds a similar bag in her left hand, and is apparently about to present it to the other child, who is in an attitude of prayer. On the left, behind the children, is a kneeling angel holding a lily-branch in one hand and in the act of giving them his benediction with the other. Beneath the composition may be seen a *fascia* or tablet, which formerly contained a long inscription now chiselled out. The elegant simplicity of the composition and breadth of execution of this rilievo give it some resemblance to the style of Matteo Civitale. It is, however, somewhat more *archaic* than his known works.

In all probability it was placed over the doorway of a hospital or other charitable foundation, where, according to a custom still prevalent in Italy, marriage portions were given to poor maidens.

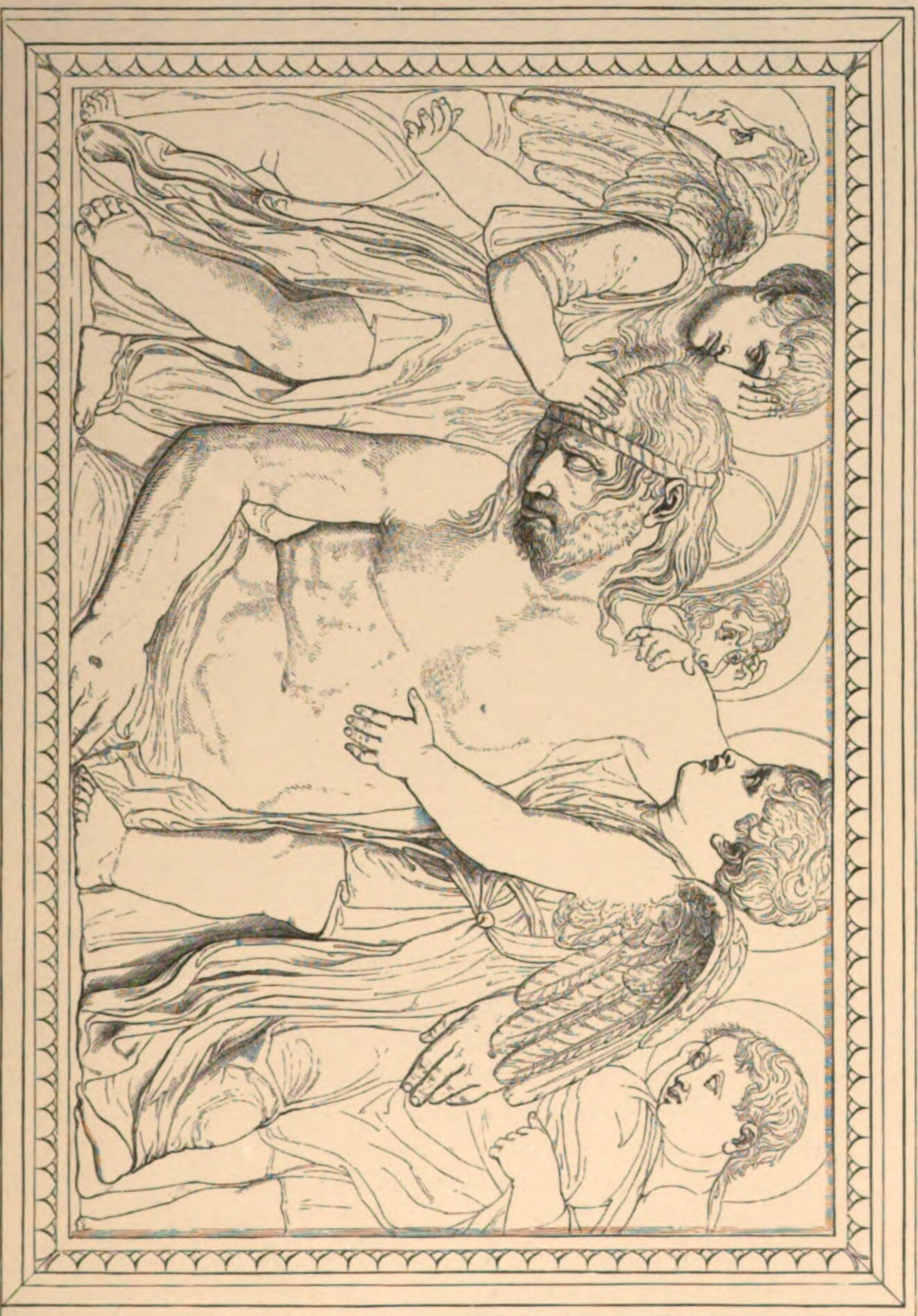
5801.

USCAN sculpture. Virgin and Child. Relievo, in marble. A votive tablet, executed in the year 1441. Master unknown. Height 2 feet 6 inches, width 2 feet 4 inches.

An interesting dated work, in all probability from the neighbourhood of Arezzo. It is inscribed as follows:—"Fecerunt fieri Contēs e Tohmas frēs di Spinellis mccccxxxi."

7577.

ONATELLO. Basso-relievo, in marble. Christ in the sepulchre, supported by Angels. The body of our Saviour, seen down to the middle of the thighs, is upheld in an erect position by a draped boy-angel, whilst the head is supported on the opposite side by another; in the back-



7577. DONATELLO. *Christ in the Sepulchre, supported by Angels.*

ground, in low relief, are other angels in attitudes of violent grief. Originally the front (*dossale*) of an altar. Length 3 feet 9 inches, height 2 feet $7\frac{3}{4}$ inches. (Gigli-Campana Collection.)

The admirable *torso* of the dead Saviour in this relievo is so similar in style to that of the Christ in the Pietà of Michael Angelo, in St. Peter's, that it is not unreasonable to suppose Michael Angelo to have been acquainted with it. That he revered and carefully studied the sculptures of Donatello is well-known; and although the original locality of this indubitable work of the master has been lost sight of, its intrinsic importance must have rendered it a well-known work, especially in the period immediately subsequent to its production, when every fragment from the hand of the great master was treasured up and appreciated. (*See Engraving.*)

7629.

ONATELLO. Frieze, in very low relief, in marble. Christ seated on clouds, giving the keys to St. Peter, in the presence of the Virgin and the Apostles. Length 3 feet 9 inches, height 1 foot 4 inches. (From the Campana Museum.)

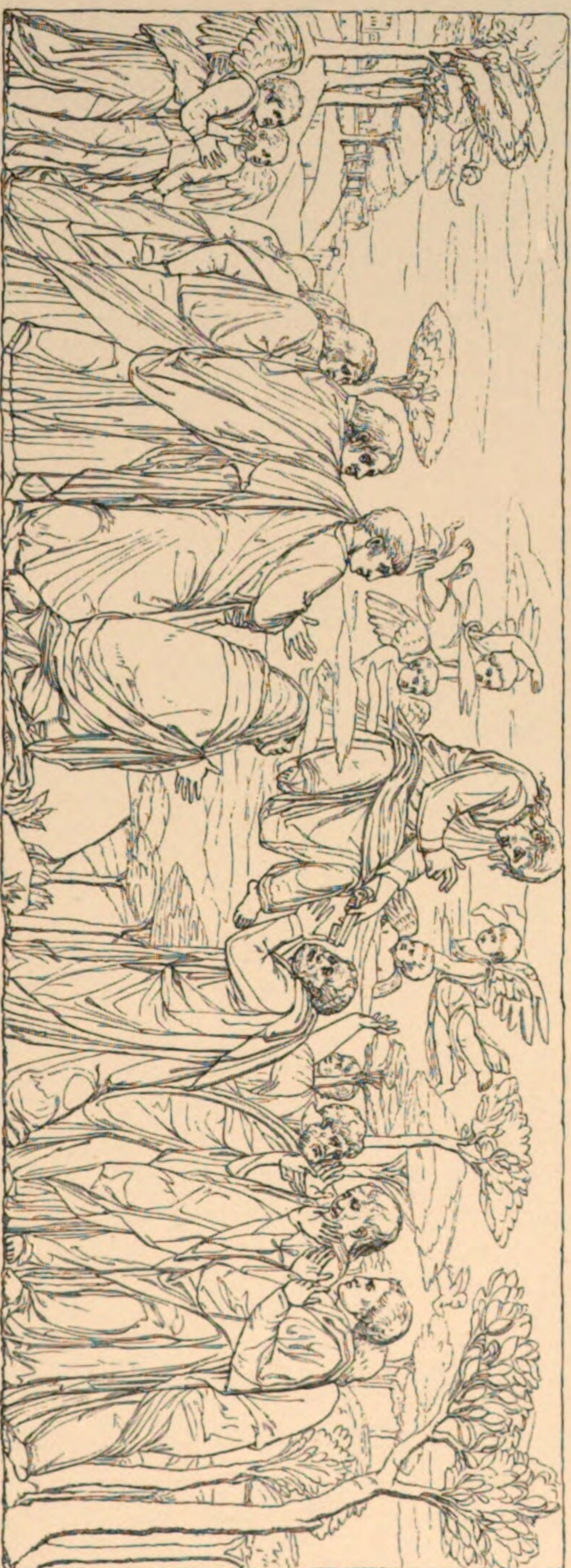
The entire accordance in style with the preceding work is obvious; the two boy-angels in the left-hand corner of the composition are of exactly similar type to those in the other composition. This relievo, moreover, is in every respect identical in manner with the bas-relief on the tomb of Cardinal Brancacci in the church of St. Angelo a Nido in Naples, lauded by Vasari in his life of Donatello, and which is still *in situ*.

In the year 1591 this relievo was noticed by a writer on art as one of the principal and well-known works of sculpture which then adorned the city of Florence, being the property of the Salviati family. The following account characterizes this work with great judgment, and, undoubtedly, establishes its identity with the present marble, which, it should be stated, was acquired for the Marchese Campana in Florence:—"Picture in marble in bas-relief, by the hand of Donatello—in which is portrayed the giving of the keys to Peter by our Saviour. This work is highly esteemed by the artists—the which

is of rare composition and marvellous design. The figure of Christ is greatly commended, as well as the eagerness and energy which is apparent in the St. Peter. Likewise the Madonna on her knees, in an affectionate and devout attitude, the expression of whom is admirable." *

This work does not seem to have been executed with any special monumental destination; and it is probable that it passed at a very early period, into private hands, in the same manner as the various works executed for the Martelli, which went direct from the artist to the *galleria* of that family, where they are still preserved. The ancient carved chestnut-wood frame in which the rilievo is inserted is doubtless the one made for it by the Salviati, its date being obviously towards the end of the sixteenth century. It may be observed that the celebrated rilievo of the Brancacci tomb at Naples, which the present work so exactly resembles in style and general aspect, has every appearance of having been inserted in the monument, either as an after-thought, or as a detail previously extant, for which it was necessary to provide a place, being entirely dissimilar in treatment to the rest of the work, and on a much more minute scale. In the low diffused light of the church this rilievo is almost invisible—requiring, at first sight, almost the evidence of actual touch to distinguish it from the surrounding plane surface of the marble. Now it seems scarcely likely that the artist should have designed such a work for such a position; and, from a careful consideration of the entire monument, taken in connection with documentary evidence respecting it still extant, it seems evident to the writer, that the rilievo in question (and for the same reason also the present) was originally executed by Donatello, without any special object or destination; and that, having acquired great reputation whilst still in his own possession, it was (probably by the wish of the representatives of Cardinal Brancacci) inserted in the tomb, just as a celebrated picture would have been enshrined in the elaborate architectural structure of an altar. Admirable and grand indeed as is the Brancacci tomb, it is somewhat fragmentary in design. It may be here noted indeed of Donatello, that he does not seem to have had any special gift as an architect or ornamentist; few of his works

* Francesco Bocchi, "Le Bellezze della Citta di Fiorenza," 12mo. Florence, 1591, p. 185. "In casa de Francesco et Lorenzo Salviati 'quadro di marmo,' di mano de Donatello di basso-relievo: dove è effigiato, quando da le chiavi Christo à S. Piero è stimata molto dagli artefici questa opera; la quale per invenzione è rara, & per disegno maravigliosa. Molto è commendata la figura di Christo, & la prontezza che se scorge nel San Piero; & parimente la Madonna posta in ginocchione, la quale in atto affettuoso ha sembiante mirabile, & divoto."



7629. DONATELLO. *Frieze, in low relief, in Marble. Christ giving the Keys to St. Peter.*

possessing that affluence of detail or decorative completeness which distinguish the productions of his contemporaries. In this respect also there is a singular analogy betwixt Donatello and Michael Angelo. The fact of the author of the "Bellezze" having noticed this modest and somewhat archaic-looking relievo, testifying as it does to its great reputation even in the corrupt age of the decline of Florentine art, is an interesting proof of the immense renown of its author in his own city; a renown which, until very recently, from the non-occurrence of authentic work of the master elsewhere than in Italy, was, as it were, taken on trust by the rest of Europe. (*See Engraving.*)

7619.

DONATELLO. Bas-relief sketch, in terra-cotta, in two compartments with detached frieze or *predella* beneath; the composition enclosed within an architectural frame-work or frontispiece. Entire height 3 feet 2½ inches, width 2 feet 9 inches. (Gigli-Campana Collection.)

In the compartment on the right is an animated composition of many figures; the scene, laid within an arched hall, representing the flagellation of our Saviour. On the left the subject is the Crucifixion, the foreground in front of the cross filled with a crowd of figures, chiefly women, in energetic attitudes of grief; the frieze or *predella* beneath offers a beautiful composition of *amorini*, supporting large garlands, whilst others hold up shells, containing alternately a shield of arms and a classical bust. Other *amorini*, holding garlands, decorate the key-stone and spandrils of the architectural frontispiece. The wooden framework of the relievo, though unfortunately repainted at a recent period, is the original mounting of the time. This exquisite sketch was in all probability a project for some work in bronze of the later period of the master, as it strongly resembles in general style, and also in specific details, the relievos of the bronze pulpit of San Lorenzo; several of the figures of the sorrowing women are indeed almost identical with those of the similar composition in one of the panels of the last named work. (See outline of Deposition from the Cross, in Atlas to Cicognara, "Storia della Scultura," Pl. 8, Second Series.)

7585.

ONATELLO. Life-sized bust, in terra-cotta, of St. Cecilia (?). Height 1 foot 6 inches. (Gigli-Campana Collection.)

The grand manner and specific physiognomic type of Donatello are plainly visible in this bust, which was probably an essay for the head of a great statue.

7607.

ONATELLO. Relievo, in plaster. St. George and the Dragon, in a carved wooden frame of the 16th century. Length 2 feet 8 inches, height 1 foot 2½ inches. (Gigli-Campana Collection.)

An ancient cast, in plaster or stucco, from the well-known marble bas-relief, forming part of the architectural framework of the niche in which stands the celebrated statue of St. George, at the church of Or San Michele in Florence. This composition (see *Life*, in Vasari) was always much admired, especially for the horse; and it is interesting to note, how, a century afterwards (for the present cast, judging from the ornamental frame, which was evidently made for it, must have been taken about 1550) the reputation of Donatello was still held in the highest esteem in his own city, and even his slightest works preserved and reproduced with evident affection. This reproduction is moreover valuable, as the original work, during the course of the three centuries which have elapsed since the cast was taken from it, has suffered from the injuries of time.

7624.

ONATELLO, (or one of his immediate Scholars.) Relievo, in marble. The Virgin and Child, surrounded by a choir of boy-angels. First half of 15th century. Height 3 feet 4 inches, width 2 feet 7 inches. (Campana Museum.)

This remarkable work (executed in flat relief) represents the Virgin seated on a throne with the Child in her lap. In the upper part are two flying angels blowing trumpets; in the lower part two others

standing, holding in their hands objects of uncertain signification, being long rods with circular discs at their summits. At the bottom, on the right, a kneeling boy-angel, in a daring foreshortened position, is playing the double flute. The figures are all draped with a thin stuff, which clings in intricate folds close to the limbs; the ground-spaces are perforated or cut through, and the entire group of figures is shaped round to the forms. The piece has thus no background, and it was obviously intended to be fitted into a hollow panel or coffer. The marble is of a very hard, coarse description, full of black veins, and the execution, though characterized by a certain rude vigour, is imperfect, and even in some respects weak. The drawing of the figures also is full of inaccuracies; these defects, on the other hand, are lost sight of in the picturesque and artistic general aspect of the work, and are, indeed, more than counterbalanced by other remarkable qualities; as, for instance, in the kneeling angel in the foreground, by the most daring and novel attempts at foreshortening; and in general by a fearless encountering of technical difficulties, and a defiance of the established conventionalities of the epoch, which contrast in a remarkable manner with the coarseness of the work, and the evident want of manipulative skill. The perforated background spaces were, without doubt, originally filled in with mastic, in which were imbedded mosaicic *tesseræ* of gilded glass, precisely as may be seen in the similar spaces in the famous relievo of the singing-boys in the Florence gallery. The general style and specific method of execution of the present relievo, indeed, agree so entirely with the last-mentioned work, that it seems almost certain that one of them must have been done in imitation of the other. It is scarcely necessary to say that the relievo of the singing-boys is a work of much greater excellence than the present; this relievo, besides, has an evident appearance of earlier origin; and it appears to the writer reasonable to suppose it to be, in fact, a production of the extreme youth of Donatello. On any other supposition it must be held to be the work of one of his scholars, executed in imitation of the style of the "singing-boys." The entire work displays, however, such strong evidence of youthful timidity and inexperience, combined, at the same time, with glimpses of power and originality, that the writer cannot but strongly incline to the former hypothesis. It is a truism to observe that even the greatest artists have had periods of early tentative effort; and although the imperfect productions of youthful genius have seldom had a long duration, being so soon eclipsed and discredited by higher performances, still isolated juvenile works of artists, of such an early period even as this of Dona-

tello, must have survived the accidents of time and the indifference of connoisseurs. The fact, moreover, that the present example was obviously a monumental work erected in some church or shrine, in all probability never disturbed till the day of its final dislocation and removal in our own time, renders its preservation as an early imperfect work of a great master far more easily credible than if it were some minor moveable object.

5788.

ONATELLO, (ascribed to.) Relievo, in terra-cotta, inserted in an architectural shrine framework of wood. The Virgin and Child standing in a semicircular niche, the upper part of which is formed by a ribbed shell. Height of relievo 2 feet 1 inch, width 1 foot.

It is difficult to ascribe this dignified figure to any other hand than that of the great master himself. The marked resemblance which it displays to the allegorical figures of the tomb of Pope John, in the baptistery of San Giovanni, and also to the caryatides of the Brancacci tomb at Naples, fully warrants the belief that the design at least, if not the actual execution, is his.

5783.

ONATELLO, (ascribed to.) Bas-relief, in terra-cotta. Regardant busts of the youthful Saviour and St. John the Baptist. Height 15 inches, width 15 inches.

Several repetitions of this composition exist, the extremely flat relief (*relievo stiacciato*) rendering it easy to reproduce it by moulding or squeezing. In all probability the original of the work, in marble, was from the hand of Donatello. The present terra-cotta is a reproduction of the time, and has been retouched by a skilful hand.

7605.

DONATELLO, (or one of his Scholars.) Oval relieve, in terra-cotta, in carved wooden border. Height 21 inches, width 12 inches. (Gigli-Campana Collection.)

An emaciated figure of the Magdalen standing on clouds and surrounded by a glory of Cherubim. This figure, although called in the Gigli Catalogue a "*San Giovanni battista*," is obviously a penitent Magdalen. It resembles so closely the famous wooden statue by Donatello, in the baptistery of San Giovanni, as to be virtually a copy from it. The carved frame was made for the terra-cotta, circa 1550.

7412.

PERIOD of Donatello. Relievo, in stucco or *gesso duro*. The Virgin and Child. Width 2 feet 3 inches, height 2 feet.

The Virgin seated in a chair, seen down to the knees in a profile or "three-quarter view," embraces with both hands the Divine Infant standing in her lap. The Child is enveloped in swaddling-clothes in the customary fashion of Italy. The borders of the draperies, ornaments of the chair, and glories round the heads of the figures, are enriched with elegant ornamental patterns in gold.

The grand style of this relieve refers it at once to the immediate period of Donatello, of whom, indeed, it is by no means unworthy.

7590.

MANNER of Donatello. Bass-relievo, in stucco or *gesso duro*. Height 2 feet 6 $\frac{3}{4}$ inches, width 2 feet 1 inch. (Gigli-Campana Collection.)

The Virgin, a half-length standing figure beautifully draped, holds the Divine Infant in her arms in an attitude of affectionate reverence. The great similarity of style betwixt this and the relieve previously described (No. 7412) renders it most likely that they are both by the same hand. The present, however, is in the extremely low or flat relief.

5896.



SCRIBED to Donatello, or Desiderio da Settignano (?).

Chimney-piece, in *pietra serena*, or Florentine black stone. Width 12 feet, height 8 feet 6 inches.

The architectural design of this chimney-piece is very simple,—two jambs or vertical pilasters, surmounted by massive console brackets, support a boldly-projecting cornice of several members, which crowns the work; beneath the cornice is a spacious frieze of the depth of the consoles, and under this again the usual moulded architrave, which is continued down parallel with the jambs. The pilasters are sculptured with a string of bunches of natural foliage and fruit in low relief, springing from vases at the bottom, as in the architrave of the gates of Ghiberti. The consoles which crown the piers are richly moulded and carved with foliated work, &c; and on the front of each, resting on the lower volute or scroll, is an *amorino* in full relief of small life-size; the one on the right is a boy standing or riding on a firen, and the opposite one a girl similarly placed on a dolphin. The *torso* of the latter figure is exquisitely draped, with a thin stuff which clings close to the form and is admirably arranged in elegant flying folds around it. The frieze is decorated in the centre with a group of two flying *amorini* in high relief, holding betwixt them a myrtle-wreath, which encloses the shield or *stemma* of the family for whom the work was executed. On each side are life-sized busts in alto-relievo, respectively of a young man and a young lady, evidently portraits; they are each framed or inserted into a fluted shell, flanked with birds' wings and tied with floating ribbon scrolls. The various architectural mouldings are enriched with the most delicately-carved leaf-work, strings of pearls, &c.

It would be difficult to overrate the exquisite delicacy of execution of every part of the work, its inimitable grace and beauty, and the life-like expression of the *amorini* and portrait busts.

Until very recently this chimney-piece was standing, in its original position, in the *salotto* of an ancient villa near the church of San Lorenzo at San Miniato, under the hill of Arcetri, outside the gates of Florence. On the occasion of a change of possession of the house, a few years ago, the existence of this chimney-piece was first made generally known to the artists and connoisseurs of Florence; when its exceeding excellence and importance, as a work of the purest Florentine art, caused it

to be examined by most of the leading sculptors and professors of the Academy of Fine Arts at Florence, who seem to have unanimously pronounced it to be the work of Donatello.*

The writer, however, is not fully convinced of the certainty of that attribution, and in venturing to suggest that it may possibly be the work of Desiderio da Settignano, he must state that the doubt which still exists in his mind, as to the actual authorship of the work, was the result of a most careful inspection and comparison of nearly all the authenticated works of Donatello and Desiderio now remaining in the city of Florence, undertaken at the time of the purchase of the chimney-piece, and renewed on a more recent visit with the express wish of clearing up the uncertainty. Apart from the feminine grace and elegance of the type of the heads in this work, different from the energetic naturalistic character of Donatello's similar conceptions, the actual handwork appears to resemble that of Desiderio. A certain indescribable grand asperity of touch pervades the work of Donatello, who, on the other hand, in the opinion of the writer, seldom achieved the admirable "*morbidezza*," the perfect imitation of living flesh, which we know to have been the glory of his great pupil, and which it is difficult to believe can ever have been carried further than in the present work. Certain ornamental details, too, are specifically common to these and to other works of Desiderio; the beautiful winged pecten shells, for instance, are repeated almost exactly in the tomb of Carlo Marsuppini in Santa Croce; and it is not unworthy of remark that Vasari was so struck with the singular elegance and beauty of execution of this motive that he has specially alluded to it in his life of Desiderio. From the general style of the work, it may be held to have been executed somewhere betwixt A.D. 1440-60. May it not be a joint production of both Donatello and Desiderio working together as master and pupil?

The armorial shield is believed to be that of either the family Boni or Acciaiuoli, both great Florentine houses.

* A pamphlet respecting it was published at the time by Signor Filippo Moïse—
 "D'un caminetto in pietra serena del secolo 15, posseduto dal Signor D. Pietro Masi
 nella sua villa suburbana a San Leonardo fuori della porta a San Miniato, lettera all'
 amico. S. P."

7582.

ONATELLO, or Desiderio da Settignano (?). Virgin and Child. Bass-relievo, in *pietra serena*. Height 2 feet 1 inch, width 1 foot 2 $\frac{3}{4}$ inches. (Gigli-Campana Collection.)

Within a semicircular-topped panel, a half-length figure of the Virgin, standing erect, supports with both hands the nude figure of the infant Saviour, seated, as it were, on a slab (in reality the fill or moulding which forms the boundary of the relievo). Beneath this composition is a long horizontal panel containing two flying *amorini* holding up a wreath.

The work is admirably executed in the usual flat relief, precisely in the manner of the chimney-piece just described (No. 5896). The marked individualised expression of the heads of both mother and child suggest the belief that they are portraits taken directly from life. Moreover, there cannot be any doubt that the head of the Madonna was sculptured from the same model as the beautiful female bust portrait on the chimney-piece. The latter, it is true, represents a younger and more beautiful personage, but the countenances are unmistakably similar. The difference is one of age only, the chimney-piece bust representing a young lady of twenty, the relievo the same personage as a matron of five-and-thirty or forty. Both the relievo and the chimney-piece are unquestionably by the same hand.

The habit of introducing portraits of individuals in religious compositions was a common one in the 15th century; indeed the art of portraiture seems in great measure to have had its origin in this practice; and such is the striking individuality of the heads, both in this relievo and in the chimney-piece, that it seems difficult to view them in any other light than as portraits. Were we, on the other hand, to regard them merely as mannered ideal types of some particular artist, it would add greatly to the difficulty of assigning these works to their real author; it would then be literally necessary to find some contemporary sculptor as great as Donatello and Desiderio (for this particular type is not the usual one of either of these artists) working, moreover, in direct imitation of their style. It seems, therefore, to the writer reasonable to suppose that both chimney-piece and relievo were executed for the same parties by the same sculptor, whoever he was, but with some interval of time betwixt the two works, that in both performances the heads exhibit portraits of the proprietors of the work and their

children. The relievo, indeed, which is obviously one of the tablets currently executed for purposes of private devotion, may, with great probability, be supposed to have been originally placed in the same villa at San Miniato from which the chimney-piece was so recently removed.

Whether these sculptures are from the hand of Donatello or Desiderio, or some other contemporary artist, time and further observation will probably hereafter determine; in the mean time, it is scarcely necessary to remark, that, with our present slender stock of knowledge on the subject of *renaissance* sculpture in general, it may well be permitted to us to suspend our judgments, or to reverse them hereafter, if need be, without hesitation.

3004.

 ASSO-RELIEVO, in *pietra serena*; an allegorical impersonation of Prudence. Florentine *quattro-cento* sculpture. Master unknown. Height 15 inches, width $10\frac{1}{2}$ inches.

A Janus head or bust of three faces, inscribed beneath in large letters, *Prudenza*.

NOTICE OF DONATELLO.

Donato de' Bardi, called Donatello, (born 1383, died 1466.) Mediæval Christian art culminated in Lorenzo Ghiberti, whilst Donatello commenced and indeed almost carried to perfection the "new manner," as it was soon expressively designated. There is a wonderful approximation in his art to that of Michael Angelo, although he died before the latter was born, and the dictum of Borghini, "either the spirit of Donatello wrought again in Buonarotti, or the genius of Buonarotti had a pre-existence in Donatello,"* seems almost a verity. Donatello's works were exceedingly numerous; he was gifted with a facility of production as astonishing in its degree as was the greatness of his genius, and he never refused the humblest commission. He was, in short, one of those truly great artists whose productions have become typical representations of an entire school and epoch. A study of his authentic works in the present collection will show how altogether different they are from all that

* Vasari, vol. iii. p. 269, (ed. Le Monnier.) Florence, 1848.

had preceded them. Nature, viewed, it may be, in a somewhat severe and austere aspect on the one hand, and an earnest love and appreciation of antique art on the other, were the sources of his inspiration, or at least the guiding-lights of his career. Donatello discarded at the outset that ideal but somewhat monotonous elegance of manner which had, as it were, taken the place of Nature with the sculptors of the previous age, and which, it should be observed, lasted till the end of the century with the majority of the painters of the schools of Florence and Siena.* He was an innovator in every sense; the language or means of expression, if it may be so termed, of his art was enriched by him. To him is indubitably due the invention of that peculiar and most beautiful method of low or flat relief, which is often, for want of a better name, called the "Donatello style."† The three principal works in this collection are excellent specimens of this style of extremely low relief, which may almost be characterized as painting in marble; portions, indeed, of the rilievo, No. 7629, are little more than drawn or incised on the slab, with all the admirable energy and spirit of a pen sketch. This style, which must be studied and felt but cannot be adequately described, had no prototype in antiquity: with the followers of Donatello down to the end of the century it became a recognized manner, often degenerating into affectation and absurdity; but with the great original it was in itself a constant source of indescribable charm, whilst for his contemporaries it

* The more rapid development of sculpture in the 15th century, as compared with that of painting, is, indeed, specially notable in the works of Donatello, which, it should be borne in mind, were mainly executed during the first half of the 15th century. The truth, doubtless, is that sculpture was the major and painting the minor art. That this was Michael Angelo's estimate is well known. As respects the actual relative progress of the two, it is only necessary to compare the works of Ghiberti and Donatello with those of their great contemporaries, Fra Angelico and Benozzo Gozzoli, to show that the advance of the sculptors in every material quality of art was much greater. There is, indeed, scarcely any parity of progress to be established; in the delineation of the human figure alone the painters were a century behind the sculptors. Painting was still almost entirely dominated by the religious influence; hierarchical restraints still held the more sensuous art in a pupilage from which the more material and simpler one had emancipated itself. To the painters much more truly than to the sculptors applies the reproach of Vasari:—"Et nasceva tutto questo che retraendosi esprimevano se medesimi, et se medesimi affomigliavano" (peroration to life of Donatello, original edition, suppressed in the second). Till the almost simultaneous appearance indeed of Leonardo da Vinci, Michael Angelo, and Raffaello, it seems evident that there was no movement amongst the painters comparable to the energetic impetus given to sculpture half a century earlier by Donatello.

† The ancient Florentine writers on art designated this style "*relievo stacciato*," (flattened relief,) a sufficiently characteristic designation, but which, as it has become obsolete even in Italy, it scarcely seems proper to adopt in our own language on the same footing as the simpler and triser terms—alto, mezzo, and basso rilievo.

had the irresistible attraction of novelty. The name of this great artist has been as much abused as that of every other representative man; an infinity of minor works in marble and terra-cotta being currently attributed to him, which are in reality the works of his pupils and followers. It is scarcely indeed too much to say, that, with the dealers and minor *cognoscenti* of Italy, every *quattro-cento* marble is a Donatello, just as every *cinque-cento* jewel or silver chafing is ascribed to Benvenuto Cellini.

Of the authentic works of Donatello, now *in situ*, the following are some of the most accessible and the most renowned :—

FLORENCE.

1. Church of Sta. Croce. Relievo in stone of the Annunciation.
2. ————— Wooden crucifix made in competition with Brunelleschi.
3. Baptistry of San Giovanni. Tomb of Pope John XXIII.
4. ————— Statue in wood of the Magdalen.
5. Gallery of the Uffizj. Marble frieze of dancing children, forming the front of the organ gallery in the cathedral.
- 6, 7, 8. Church of Or San Michele. Marble statues of St. Peter, St. Mark, and St. George.
- 9, 10, 11. Campanile of the cathedral. Marble statues of St. John the Baptist, David (*"il Zuccone"*), and the Prophet Jeremiah.
12. Loggia dei Lanzi. Bronze group of Judith and Holofernes.
13. Gallery of the Uffizj. Bronze statue of David.
14. Gallery of the Uffizj. Marble statue of David.
- 15, 16, 17. Casa Martelli (still in the possession of the family for whom they were originally executed). Marble statue of St. John. Marble bust of St. John. Circular *patera* or mirror in bronze, damascened.
18. CHURCH OF SAN LORENZO. Bronze pulpit completed by his pupil Bertoldo.
19. NAPLES, in the church of St. Angelo a Nido. Marble tomb of Cardinal Brancacci.
20. PRATO. Marble pulpit outside the cathedral.
21. PADUA. Colossal bronze statue of Gattamelata.
22. ——— Church of St. Antonio. Many relievos, &c. in bronze.
23. MONTEPULCIANO—cathedral. Fragments of the marble tomb of Bartolomeo Aragazzi.
24. SIENA—cathedral. Bronze statue of St. John.

7720A.

ESIDERIO DA SETTIGNANO, (ascribed to.)
Marble *tabernacolo*, or receptacle for the sacred wafer.
Height 6 feet 6 inches, width 2 feet 11 inches.

This beautiful work displays an architectural frontispiece, with pilasters, pediment, &c. surrounding an arch or arcade, within which is the door of the cupboard; on each side in the lower portion are groups of angels in adoration, and a glory of cherubs' heads is arranged round the soffit of the arch in the upper part. The frieze of the outer frontispiece or frame is likewise filled with cherubim and pendant garlands of fruit, the triangular supporting bracket being an eagle with outstretched wings. The exquisite grace and beauty of the figures, especially of the cherubs' heads, each one of which has a different countenance and expression, and also the peculiar manipulation of the marble, strongly recall the admirable style of Desiderio, to whose earlier period the work is referred.

It was brought, in the spring of 1861, from the desecrated church of the convent of Sta. Chiara, at Florence, together with the entire altar and ashlar work of the choir or tribune of the church. At present it occupies the centre of the large marble altar, having been doubtless placed there in the beginning of the 16th century, by Leonardo del Tasso; its original locality was probably in the sacristy of the church.

(See notice of the tribune of Sta. Chiara, No. 7720, p. 73, of this Catalogue.)

7591.

ESIDERIO DA SETTIGNANO, (ascribed to.)
Virgin and Child. Alto-relievo, in marble. Height 3 feet 5 inches, width 2 feet 2 inches. (Gigli-Campana Collection.)

This rilievo appears always to have been ascribed to Desiderio, and is by no means unworthy of him. The Virgin, a three-quarter figure seen down to the knee, seated upon a throne or folding arm-chair, holds the infant Saviour clad only in his shirt, on her knee. In the upper part of the slab or background, carved in very low relief, are

three cherubim with many wings. The borders of the Virgin's robe are richly carved with arabesque patterns and these and other details are tastefully picked out in gold.

7579.

ESIDERIO DA SETTIGNANO, (ascribed to.)
Terra-cotta statuette. Florentine *quattro-cento* work.
Height 2 feet 3 inches. (Gigli-Campana Collection.)

An *amorino*, holding with one hand an oblong shield, which rests on the ground, and with the other a bunch of grapes, at which a bird is pecking.

Probably a copy or repetition, by an inferior hand, of an original marble by Desiderio. In the popular language of Florence this statuette would be called a "*fantino*;" similar ones may be seen placed on numerous tombs and altar-pieces of the same period. They were, indeed, under the designation above quoted, familiar and prescriptive motives of decoration.

7653.

ANNER of Desiderio da Settignano (?). Alto-relievo, in terra-cotta. The Virgin and Child. Florentine sculpture; circa 1480. Height 1 foot 8 inches, width 1 foot 2 inches.

This elegant composition has evidently been inserted into a circular medallion or *tondo*, most likely of wood.

7671.

NTONIO ROSSELLINO, signed and dated 1456.
Life-sized marble portrait bust of Giovanni di San Miniato, Doctor of Arts and Medicine. Height 1 foot 8 inches.

Executed with wonderful fidelity to Nature, this work is a portrait of a robust large-boned man of about seventy years old, apparently of a shrewd and clever, but not gifted or benevolent, nature; the bust is continued down nearly to the waist, draped in a simple cassock

buttoned tight round the throat ; this portion of the marble is hollowed out beneath, in order to render it less heavy, and an inscription in large, well-formed characters runs around the margin inside as follows :—
 “ Māgi . Jōhannes . māgri . Antonii de Stō Miniāte doct̃or artium et medicine. M.C.C.C.CLVI.,” and in the centre, in larger characters, “ Opus Antonii.”

It was obtained from the ancient palace of the Pazzi family in Florence, in the winter of 1860, on the occasion of a division of property consequent on succession.

In the corridor of modern sculpture in the gallery at Florence is a marble bust, by Rossellino, of Matteo Palmieri, in like manner hollowed in the inside, and similarly inscribed,—“ Opus Antonii Ghamberelli Mathæo Palmerio fal. an. MCCCCLXVIII.”

4233.



ANTONIO ROSSELLINO. Bas-relief, in marble ;
 Virgin and Child. Height 2 feet 2 inches, width 1
 foot 6 inches.

This highly-finished work, in very low relief, represents the Virgin seated, seen down to the knee, supporting the infant Saviour, who is nestling on her bosom ; above, in the background are two winged cherubs. The exact resemblance of the type of the head of the Virgin, and also other marked analogies with the celebrated relievo in the gallery of the Uffizj, leave no doubt as to the authorship of the present work, which, in perfection both of design and execution, is equal to anything of the master now extant. It was, doubtless, originally placed as a votive relievo, with a lamp suspended before it, in some Florentine house.

More than one beautiful copy of it, in marble, has been made within the last few years by Bastianino, a living Florentine sculptor, from the plaster cast taken when the present work was in the possession of Signor Freppa, an eminent dealer of Florence.

7570.

CHOOL of Donatello. Ascribed to Antonio Rossellino, or Mino da Fiesole; circa 1470. Marble frieze, in mezzo-relievo; the *predella* of an altar-piece. Width 3 feet 11 inches, height 9 inches. (Gigli-Campana Collection.)

In the centre two winged and partially draped *amorini* are holding a cartouche, on which is the *sacro volto*, or face of our Saviour. At each side are two beautiful candelabra, from which flames are issuing, connected by strings of pearls and other ornaments.

The graceful elegance of style and singular facility of execution of the relievo are strongly characteristic of the manner of Rossellino; it is, at all events, from the hand of one of the great followers of Donatello. Signor Migliarini ascribed the work to Mino da Fiesole, but it appears to the writer to have a greater affinity to the works of Rossellino. (*See Engraving.*)

4495.

NTONIO ROSSELLINO, (ascribed to.) Terra-cotta group in the round, the Virgin with the infant Saviour seated in her lap. Height 1 foot 7 inches.

The Virgin is fondly contemplating the Child, whose countenance is full of joyous animation; with one hand he lifts up a bandage which passes round his body. The freedom of style, especially visible in the exquisitely truthful rendering of the drapery and the wonderful life and animation of the entire composition, would seem, at first sight, to refer the work to a more recent period than that of Rossellino. That it is, however, a beautiful work of his most advanced period there can be little doubt. The drapery, although singularly realistic and destitute of all trace of the ancient manner, is perhaps not more advanced in style than that of the simulated curtains of the tomb of the Cardinal de Portogallo at San Miniato.

5891.

NTONIO ROSSELLINO, (ascribed to.) Group in the round, in terra-cotta, of two *amorini* holding up a dolphin, intended for a fountain jet. Height 2 feet 2 inches.

Vasari records that Rossellino executed a marble fountain, for the Medici family, in which were children playing with a dolphin which spouted out water:—"Fece nel palazzo de' Medici la fontana di marmo che è nel secondo cortile; nella quale sono alcuni fanciulli che sbarrano delfini che gettano acqua; ed è finita con somma grazia e con maniera diligentissima." (*Life*, page 217.)

The fountain is now destroyed; and it is not improbable that the present group is a copy, in terra-cotta—evidently of or near the period of the master—of the upper portion of this lost work. The peculiar type of countenance of Rossellino's children appears to the writer very visible in the faces of these graceful life-like figures.

The group was purchased in Florence in 1859.

5795.

 LORENTINE sculpture. Master uncertain. School of Rossellino or Desiderio; circa 1470. Sculptured frieze of a chimney-piece, in *pietra serena*. Length 7 feet 6 inches.

Two flying *amorini*, of proportions somewhat less than the life, hold up a wreath which encloses a *stemma*, or shield of arms. The remainder of the surface of the frieze is taken up with two lily-branches, with leaves and flowers copied from the natural plants.

7365.

 IRGIN and Child; bas-relief, in terra-cotta. Florentine *quattro-cento* sculpture; period and manner of Desiderio da Settignano (?). Height 2 feet 4 inches, width 1 foot 7 inches.

Of the many Florentine Holy Families of the great epoch perhaps not one can be cited as surpassing this in beauty. We have so little remaining of an authentic nature by Desiderio that, although the work entirely responds to our ideal of the master, it is scarcely justifiable to ascribe it directly to him. On the other hand, the numerous Holy Families of Mino da Fiesole, to which, in the general style of relief, it bears some resemblance, are all strongly impressed with a certain individualized or typical mannerism of which there is here no trace;

the simple truthful adherence to most beautiful types of female and childish nature have in fact excluded those individual characteristics which, whilst detracting from the merit of the work, would nevertheless have probably afforded a clue to its authorship.

The Virgin, seated on a chair, holds the infant Saviour on her knee; the Child is seated, partly draped, and holds a bird in both his hands. In the background are two burning candelabra, from which hangs a slender pendent garland of fruit and flowers. It is obvious that this terra-cotta is an ancient "squeeze" or cast from the original marble relievo; nothing, however, is known of the marble, and it has, in all probability, perished.

7502.

PRESEPIO, or Nativity; relievo, in marble. Florentine sculpture; second half of the 15th century. Height 11½ inches, width 8 inches.

The Virgin kneeling and adoring the infant Saviour forms the principal motive; to the right, Joseph is seated in an attitude of repose, with his head leaning on his hand. A shed or stable with two oxen occupies the greater part of the background, and in the upper part of the relievo a glimpse of distant landscape is seen, with a shepherd and his flock and an angel descending.

This little relievo was obviously a picture for private devotion, and is a very pleasing rendering of the oft-repeated subject; it is equal in merit to the current productions of a similar class of the best of the late *quattro-cento* sculptors, and might, without improbability, be attributed to Rossellino; it is not, however, sufficiently marked in style to warrant any definite attribution.

NOTICE OF ROSSELLINO AND DESIDERIO.

ANTONIO GAMBERELLI, called ANTONIO ROSSELLINO, born 1427, died circa 1490. DESIDERIO DA SETTIGNANO, died circa 1485.*

The two greatest scholars of Donatello were unquestionably Rossellino and Desiderio, and it has seldom happened in the history of art that

* Vasari states that Desiderio died in his 28th year; this, however, is discredited in the notes to the recent Florentine edition. There is, however, every reason to suppose that his career was not a long one.

a transcendent genius has left the mantle of his inspiration to worthier followers; for such was the admirable excellence of the works of these artists that we see in them, as it were, a continuance of Donatello's art, in many respects even refined and perfected.

Rossellino and Desiderio have so much in common that it has seemed desirable to group them together in this notice; their works were mainly produced in the third quarter of the 15th century, and their nature even illustrates, in an interesting manner, the rapid social and political changes then in progress in Florence; the liberties of the old republic were at that period being gradually undermined by the intrigues of the Medici family, whilst the ancient simplicity and patriotism, formerly so innate in every Florentine, were giving way before the corrupting influence of the great increase of wealth, which trade and commerce had brought to the city. Formerly the embellishment of the public buildings, the erection of statues, bronze gates, fountains, &c. was the concern of every citizen, and private wealth was freely contributed for the public good; but at this period personal aggrandisement and ostentation soon put an end to the old spirit. We have seen that the principal works of Andrea Pisano, Ghiberti, and Donatello were of a monumental nature, erected in the most conspicuous buildings and public places of Florence. Henceforth the works of the greatest sculptors were mainly of a private or at all events of a personal destination; the sudden rise of portrait-sculpture, and, above all, the fashion for sumptuous sepulchral chapels and monuments indicate this tendency. This change, moreover, soon actually modified the external characteristics of sculpture; an extreme finish and elaboration of details took the place of the simpler and grander manner of the earlier masters; beauty, grace, and refined delicacy of execution were naturally more esteemed in works destined for the immediate gratification of individual taste, than the grander and more architectural style suitable for public monuments. In the sister art, this change gave rise at the same time to easel and cabinet pictures; and, in a word, art in general became every day more domestic, more sensuous, more intellectual, but less elevated and religious. Of Rossellino, Vasari says, (Introduction to Life,)—"His works display such refinement and delicacy, and are so highly and perfectly finished, that his may be justly called the really true modern style."* And again,—"After or beyond Donatello he enriched the art of sculpture with a

* "Fu costui sì dolce e sì delicato ne' suoi lavori, e di finezza e pulitezza tanto perfetta, che la maniera sua giustamente si può dir vera, e veramente chiamare moderna."—*Life*, Ed. Le Monnier, 1848, vol. iv. p. 217.

certain executive refinement and finish, seeking to undercut and so model his figures, that they appear in perfectly natural relief, excellencies not achieved before his time, which, first introduced by him, the succeeding age even acknowledged to be marvellous, and which are indeed still so esteemed in our own." (Ibid. p. 224.) Whilst in like manner of Desiderio he records,—“He was an imitator of the style of Donatello, but he was himself endowed by nature with the power of imparting extraordinary grace and loveliness to his heads, and one sees displayed in his women and children a singularly sweet and elegant manner, which was natural to him. He owed as much indeed to this innate disposition to art as to the studious zeal wherewith he disciplined and exercised his genius.” (VASARI, vol. iv. p. 226.)

The authentic works of Desiderio are so few, and our sources of comparison in consequence so limited, that it is difficult to form as clear an idea of his style as of that of others his contemporaries. One noble work, however, remains an unquestionable monument of his genius—namely, the tomb of Carlo Marsuppini in the church of Sta. Croce; it is distinguished by a somewhat florid profusion of exquisite ornamentation, and an almost feminine grace and elegance of character in the figures; the pure and refined beauty of the angels and *amorini* being carried to the verge of timidity, at least by comparison with the “terrible” robustness of Donatello.

WORKS OF ANTONIO ROSSELLINO STILL EXTANT.

FLORENCE. Church of Sta. Croce. Monument of Francesco Nori. (Circa 1478.)

———— Church of San Miniato. Tomb of Cardinal de Portogallo. (Circa 1466.)

———— Gallery of the Uffizj. Marble bust of Matteo Palmerio. (Dated 1468.) And circular relieve, in marble, the Virgin and Child.

EMPOLI. (Nella Collegiata.) Marble statue of St. Sebastian.

PRATO. Two of the relieves of the marble pulpit of the Duomo, representing respectively the stoning of St. Stephen, and the Assumption. (Circa 1473.)

NAPLES. Church of Monte Oliveto. Tomb of the wife of the Duke of Melfi: and marble altar-piece, the Nativity, with a choir of singing angels.

WORKS OF DESIDERIO DA SETTIGNANO STILL IN SITU.



LORENCE. *Stemma* or shield of arms (a lion rampant) for the Casa de' Gianfigliuzzi, over the door of a palace, on the Lung' Arno, betwixt the bridges of Sta. Trinità and "della Carraia."

- On an altar in the church of San Lorenzo. Marble *putto* or boy-angel.
- Casa Strozzi. Marble bust of Marietta degli Strozzi.
- Santa Croce. Tomb of Carlo Marsuppini.
- Marble sepulchral slab of Messer Giorgio, or Gregorio Marsuppini, in the pavement of the church, near the aforesaid tomb.
- Church of Sta. Trinità. Marble statue of the Magdalen in penitence, (commenced only by Desiderio, and finished by Benedetto da Maiano.)

7599.



NDREA DEL VERROCCHIO. Relievo, in terracotta. A sketch for the monument of Cardinal Forteguerri, executed in marble, in the Duomo at Pistoia, (A. D. 1474.) Height 1 foot $3\frac{1}{2}$ inches, width $10\frac{1}{4}$ inches. (Gigli-Campana Collection.)

On a bracket or pedestal projecting from the wall or background is an effigy of the Cardinal kneeling in prayer, represented nearly in full relief; on the left stands an allegorical figure of Faith, and on the right, Hope, represented as a flying draped figure; and above the head of the cardinal, Charity flying with a naked babe in her arms. Higher still in the background is a seated figure of the Almighty in the act of benediction, within a vesica-shaped nimbus upheld by four flying angels.

The figures in this composition are all of the same proportions (intended to be of life-size in the work itself), and the entire composition fills the flat wall space of a semicircular arch.

The general conception of this composition must have been considered very novel at the time of its execution. For the first time we have the deceased person represented in a kneeling attitude, as if still alive,—a mode of representation which became common enough in the succeeding century, but which must have been a striking innovation at



7599. ANDREA DEL VERROCCHIO. *Sketch in Terra-cotta for the Monument of Cardinal Forteguerri at Pistoia.*

this early period ; whilst the picturesque arrangement of the three allegorical figures, regardless of strict symmetrical balance, is a still more marked departure from the ancient canons. The present sketch is executed with a dexterous painter-like touch, replete with all the spirit and intelligence of the beautiful pen drawings of the master.

An interesting account of the circumstances attending the execution of this celebrated monument is given in a note to the life of Verrocchio in the often-cited recent edition of Vasari, vol. v. page 149, as follows :—

“ On the death of Cardinal Niccolo Forteguerri, in 1473, the community of Pistoia commissioned the *operai* of St. Iacopo to order models for his tomb. Out of five which were sent in, that of Andrea del Verrocchio was preferred ; but as Andrea demanded 350 *ducats*, and the *operai* had only 1100 *lire* to spend, they broke off the negotiation with him. Desirous, however, that the business should be completed, they made a new application to the council of the commune for an increase of funds ; and the council, after deliberation, authorized them to expend whatever sum might be needed to secure a successful and adequate work. The *operai* then requested Piero del Pollaiuolo, who happened to be just then at Pistoia, to execute a model. While this was being done the commissioners had allotted the task to Verrocchio at the price fixed by himself. Afterwards Pollaiuolo produced his model, which was preferred to that of Verrocchio, particularly by Piero the brother of the cardinal, and by the family. The *operai* then begged the commissioners to use some courtesy in the matter, meaning, in plain terms, to give a polite refusal to Verrocchio, and accept the model of Pollaiuolo ; and they sent the models to Lorenzo the Magnificent, in order that, having seen them, he might decide as the *operai* wished.

“ This much we know from the letter written by the *operai* to Lorenzo on the 11th of March 1477 ; but what was the answer of the Magnifico we do not know, Gaye, who publishes the above-mentioned letter, as also another of the 17th of March on the same affair, not having been able to find the reply. Vasari's evidence, however, proves that Pollaiuolo was not in time with his model, the monument having been definitively allotted to Verrocchio. But after all this, in the Forteguerri monument as it now stands in the cathedral of Pistoia, it is said that only the figures of Hope, and of the Father Eternal, with the angels, are due to Andrea, and of these he perhaps only made the models ; Lorenzetto or Lorenzo Lotti, whose life we shall read in the third part, made the Charity, the children who are standing round, and the statue of the Cardinal, which last he did not complete, and it is now

placed in one of the halls of the Sapienza. The bust, the cinerary urn, and the internal decorations are by Gaetano Mazzoni."

It is evident, from the perusal of the two letters published by Gaye, ("Carteggio," &c. vol. i. Nos. 106 and 107,) that the authorities in Pistoia were in great trouble, being divided amongst themselves in respect to this affair; one party, the *commissari* or council, having committed themselves to Andrea, whilst the *operai*, or members of the committee, whom the commissioners had themselves elected to conduct the business, had espoused the cause of Piero del Pollaiuolo, who was evidently backed by a strong party of friends, and especially by the relatives of the deceased cardinal. The *operai* at last, either wishing to carry their own point, or, at all events, to settle the business definitively in some way or other, wisely determined to refer the entire affair to Lorenzo de' Medici, whose authority they doubtless knew would be all-sufficient to stifle the complaints of the defeated party. Lorenzo seems to have entertained the application; for the second letter of the *operai* is a reply to his letter in answer to their first communication; in it they speak of *drawings* and models, (*disegni e modelli*), which they had sent him, and thank him for his excellent letter thereupon, renewing nevertheless, their instances that he would take upon himself the actual responsibility of the decision; and it is to be presumed that Lorenzo ultimately did so, and adjudicated in Andrea's favour.

From these accounts it seems highly probable that the present model, which is very different to the monument as it now stands, was the actual one submitted to Lorenzo along with drawings, doubtless, of a more elaborate and detailed character.

A coarse outline of the monument is given in Gozzini, "Monumenti Sepolcrali della Toscana," Pl. 70. The portions executed by Mazzoni are in the commonest *rococo* taste of the 17th century, and are entirely out of character with the more ancient portions. The numerous deviations from Verrocchio's original design, by Lorenzo Lotti, are also very apparent, and indeed the variations in every part, too numerous to specify, would, if any proof were wanting, confirm the authenticity of the present sketch. (*See Engraving.*)

7578.



ANDREA DEL VERROCCHIO. St. Jerome seated, reading in a book; statuette in the round, in terracotta. Height of the figure if erect 2 feet 1 inch. (Gigli-Campana Collection.)

It would be difficult to select a more characteristic typical example of this master than the present beautiful terra-cotta; which, in all probability, was a finished model for a large statue. The great excellence and the defects of Verrocchio's style are alike conspicuous in it; the rendering of the nude figure, especially in the vigorous modelling of the extremities, approaches the power and correctness of Michael Angelo, whilst at the same time there is an entire want of ideal elevation of style; the somewhat vulgar type of Nature selected, the familiar attitude and undignified expression, all display a tendency to the commonplace imitation of Nature, which, to say the least, is scarcely consonant with the devotional nature of Andrea's works. The drapery of the figure displays an example of the mannerism alluded to in our preliminary notice.

7571.



NDREA DEL VERROCCHIO. Crucifix, in terra-cotta. Height of figure 2 feet 10 inches. (Gigli-Campana Collection.)

The admirable modelling and truthful character of this work, obviously by the same hand as the preceding specimen, scarcely atone for the lack of elevation, the absence of which is here even more notable.

7586.



NDREA DEL VERROCCHIO, (ascribed to.) Life-size bust of our Saviour, in terra-cotta. Height 1 foot 7½ inches. (Gigli-Campana Collection.)

The exact resemblance in style, and particularly in physiognomic type, of this head to that of the bronze statue of our Saviour at the Or San Michele leaves little doubt as to its authorship.

7576.



NDREA DEL VERROCCHIO, (ascribed to.) The Virgin and Child. Alto-relievo, in terra-cotta. Height 2 feet 7½ inches, width 2 feet. (Gigli-Campana Collection.)

The Virgin, an elaborately draped figure, seated in a chair, and seen down to the knee, as usual, holds the infant Saviour standing upright,

in the act of benediction. As in the preceding example, the peculiarities of style are of such an individualized and strongly marked character as to render it difficult to ascribe the work to any other hand than that of the master himself; the actual manipulative execution of the clay or terra-cotta is, moreover, identical with that of the previous specimens.

7398.



ANDREA DEL VERROCCHIO, (ascribed to.)
Kneeling Angel holding a candelabrum; statuette, in terra-cotta, originally painted. Height of kneeling figure 1 foot 6½ inches.

Kneeling angels of this type were, towards the end of the 15th and during the early part of the 16th centuries, placed one at each end of the *gradino* or *predella* step, resting on the altar, and forming the base or plinth of the altar-piece. The candelabrum generally, as in this instance, supported on one of the knees of the figure, held a metal pricket, on which a wax taper was affixed.

The present specimen is evidently a *replica* by a skilful hand of a fine original model, in all probability by Verrocchio. Holes remain in the back of the figure for the insertion of wings, which were in wood. Purchased in Florence.

4911



SMALL bas-relief, in marble. Christ in the Sepulchre, attended by two Angels. Florentine (?), 15th century sculpture. School of Verrocchio (?). Width 10½ inches, height 7¾ inches.

There is considerable affinity in this work to the manner of Verrocchio, whilst the drawing of the angels recalls the designs of Lorenzo da Credi. It is probably by a pupil or contemporary imitator of the first-named artist.

NOTICE OF VERROCCHIO.



THE Florentine Andrea del Verrocchio, (born 1432, died 1488,) like so many other of the great Italian artists, began his career as a goldsmith, and in his monumental sculptures he seems

always by preference to have worked in metal rather than in any other vehicle. He was also a painter, and, above all, a great draughtsman; contemporary with Rossellino and Desiderio, he yet belongs to a later and more mannered school. Vasari characterizes his style as somewhat hard and crude. He seems, indeed, to have abandoned the pure and noble manner of Donatello and his earlier fellow-countrymen, for a rather capricious and artificial style, which has some analogy with that of the north of Italy; a certain inflated fulness and angularity in the draperies, which are full of abruptly broken folds, cannot fail to be remarked in all his authentic works. This peculiar mannerism seems, indeed, to be indirectly based on German art, which at this time, in various ways, made its influence felt in Italy. As in German art also, this peculiarity in the works of Verrocchio is combined with a characteristic of a very opposite nature, viz. the realistic or literal imitation of the forms and characters of common nature. Andrea, nevertheless, was an artist of great power; his reputation was greatly enhanced by his having been the master of Lorenzo da Credi, Pietro Perugino, and Leonardo da Vinci, in all of whose works, characteristics clearly traceable to him are to be noted.

PRINCIPAL WORKS OF VERROCCHIO NOW IN SITU:—

FLORENCE, (1472.) Bronze tomb of Giovanni and Piero de Medici, in the church of San Lorenzo.

PISTOIA, (1474.) Tomb of Cardinal Forteguerri in the cathedral.

FLORENCE, (1476.) Statue of David in bronze. Gallery of the Uffizj.

————— Marble relievo, from the monument of Giovanni Francesco Tornabuoni, in the corridor of modern sculpture, gallery of the Uffizj.

VENICE, (1479.) Bronze equestrian statue of Bartolommeo Colleoni, terminated by Alessandro Leopardi.

FLORENCE, (1483.) Group of bronze statues of Christ and St. Thomas, Or San Michele.

————— Bronze Cupid, on the fountain in the courtyard of the Palazzo Vecchio.

7598.



ANTONIO POLLAIUOLO. Relievo, in terra-cotta ; a combat of naked men, composition of twelve figures. Length 1 foot 10 inches, height 1 foot 4 inches. (Gigli-Campana Collection.)

In front of the composition, towards the right, the principal group is of two young warriors fighting with daggers, and protecting themselves with oval or kite-shaped shields ; in the lower corner, on the same side, a more aged bearded man is slaying a prostrate foe : and on the left, also in the principal plane of the composition, another man is killing his vanquished enemy, whom he grasps by the hair. In the upper part of the composition, represented as in a second or more distant plane, and consequently in somewhat lower relief, are three other groups, as follow, viz. :—On the right, two men grasping a chain with their left hands, whilst they fight with daggers held in their right ; in the centre, a combatant is striking his wounded enemy, who is forced with one knee on the ground, and is endeavouring to ward off the blow with his shield ; and on the extreme left a man is tying his prisoner to a tree in the attitude of a *Marfyas* or St. Sebastian. The weapon used is the *stiletto* or *pugnale* in use at the period in Italy ; and the group who are holding the chain are evidently fighting a duel, in a method probably sanctioned by contemporary usage ; each combatant grasps one end of the chain firmly with his left hand, the two keeping it strained horizontally betwixt them, so that it obviously serves as a means of parrying the blows,—a method of defence evidently mutually agreed upon by the combatants.

The energetic movement and truthful design of the nude figures in this work give a high idea of Pollaiuolo's talent. These characteristics, and the general style of the composition also, clearly show him to be the author of several of the beautiful miniature bronze relievo *plaques*, the entire aspect and disposition of which this relievo, on a larger scale, resembles.

Vafari (*Life*, page 100) says,—“ He made a bas-relief in metal of a battle of nude figures, which was sent to Spain, a very fine work, of which there are plaster casts in Florence, to be found in every studio.” There can be little doubt that the present terra-cotta is a repetition of the relievo here alluded to. It is believed, however, to be from the hand of the master himself, and not a later cast or “squeeze” in clay



7598. ANTONIO POLLAIUOLO. *Relievo, in Terra-cotta; a Combat of Nude Figures.*

from the bronze; the heads and extremities, and, indeed, the entire surface of the composition having evidently been retouched in a powerful and spirited style, quite in accordance with the original manipulation of the work. (*See Engraving.*)

5887.



ANTONIO POLLAIUOLO, (ascribed to.) Circular rilievo or medallion, in stucco, painted and gilded. Florentine *quattro-cento* sculpture. Diameter 1 foot 8 inches.

It is not easy to divine the exact use or adaptation of this rilievo, though obviously some portion of a decorative work executed for the Medici family. It consists of a circular frame formed by a large finger-ring set with a sharp-pointed stone, a well-known device or *impresa* of Cosimo Primo, Lorenzo il Magnifico, and their immediate successors of the Medici dynasty. The circular space within the ring contains in the centre a blank disc, which has originally held some object now lost; the annular space comprised betwixt the outer boundary of this disc and the inner edge of the ring, being filled in with a beautiful composition of *amorini* and recumbent male and female figures. The simple yet energetic and elegant style of Pollaiuolo appears to the writer strongly evinced in this work.

NOTICE OF POLLAIUOLO.



ANTONIO POLLAIUOLO, (born 1433, died 1498,) who appears to have been intimately allied in art with his younger brother Piero (1443-1496), was in early life a pupil or assistant of Lorenzo Ghiberti; his true vocation was that of a goldsmith, or worker in metal; but he was above all a great designer, whilst he was scarcely less eminent as a painter. Few of his works in sculpture, owing to their not being of a fixed monumental character, now remain to us; careful research would, however, probably enable us to recover and identify many of his minor works in bronze; for to him, doubtless, more than to any other is due the creation of that class of productions which, for want of a better or more comprehensive title, we may term decorative art bronzes: the inkstands, candlesticks, paxes, bas-relief *plaques*, small statuettes, and innumerable other works, often of the highest merit, the manufacture of which became, during the second half of the 15th century, a recognized speciality in Florence. Pollaiuolo, moreover, was one of the first who

devoted themselves to the serious study of the human figure by the practice of actual dissection.* Of his exquisite works in the precious metals, his enamels, *nielli*, &c. so many indications of which are to be found in the pages of Vasari, unfortunately very few have escaped destruction; the art of engraving, however, which he was one of the first to practise, has given us an excellent idea of his grand and original style; and it is obvious from these remains that he was one of the greatest and most versatile artists of the revival. Finally, we have in this country his chief work, as a painter, the celebrated altar-piece of the martyrdom of St. Sebastian, executed for the Pucci family, and now in our own National Gallery.

PRINCIPAL WORKS OF ANTONIO POLLAIUOLO.



LORENCE. Relievs on the silver frontal of the altar of the Duomo, now preserved in the *Guarda roba dell' opera del Duomo*.

LONDON. Picture of the martyrdom of St. Sebastian. (Finished in 1475.) In the National Gallery.

ROME. Bronze tombs of Pope Sixtus IV. (1493), and Innocent VIII, in St. Peter's.

——— Medal of the "*congiura de' Pazzi*." (See two examples in this Museum, Nos. 4579 and 7139.)

——— Engraving of combat of gladiators. Bartsch, vol. xiii. page 202. (See impression in the print-room of the British Museum.)

7559.



MATTEO CIVITALE. Marble statue of the Virgin kneeling in prayer, small life size. Proportionate height of the figure, if standing erect, 4 feet 6 inches. (Gigli-Campana Collection.)

The breadth and simplicity seen in this exquisitely beautiful work are special characteristics of Civitale's style; to have carried these qualities further in this instance, would have entailed vacancy and poverty; as it is, the absence of all artifice or superfluous detail is singularly in harmony with the pure and candid expression of the entire figure. The beautiful and holy countenance is a triumph of art, whilst the

* "Egli s' intese degl' ignudi più modernamente che fatto non avevano gli altri maestri innanzi a lui; e scorticò molti uomini per vedere la notomia la sotto; è fu primo a mostrare il modo di cercare i muscoli."—VASARI, *Life*, vol. v. page 98.

taste and variety, yet austere simplicity, of the drapery and general design of the figure, remind us of the greatest efforts in design of our own Flaxman. Judging from the largeness of manner and absence of high finishing in the marble, it is to be presumed that this statue was originally placed at a considerable distance from the eye of the spectator; it was probably a part of a group of the Annunciation.

This statue is stated (it is not known on what authority) to have belonged, in the 16th century, to the celebrated author of the *repose*, Don Raffaello Borghini.

7569.

ATTEO CIVITALE. Marble *tabernacolo* or hexagonal shrine, for the conservation of the sacred wafer. Height 4 feet 2 inches, diameter 15 inches. (Gigli-Campana Collection.)

This structure is a species of hexagonal turret or lantern, supported on a richly-carved pedestal and surmounted by a dome-shaped roof or cover; the various mouldings and spaces are enriched with acanthus foliage and other decorative motives. On a flat band or *fascia*, which forms the lowest member of the pedestal, is the signature, in large well-formed characters, "Opus Matthæi Civital." It would be somewhat difficult to account for the placing of this conspicuous signature upon a work of such minor importance as the present, were it not from the fact that the *tabernacolo* doubtless originally formed a portion of a larger work, viz. of an altar-piece or reredos. The exact position of tabernacles of this peculiar type may still be seen in the high altar of the Duomo of Fiesole, where, in the beautiful marble altar-piece by Andrea Ferrucci, a precisely similar one is placed in the centre division, recessed in a niche; a similar specimen may also be seen in the high altar of the church of the S. S. Annunziata in Florence. The signature in the present instance was thus evidently intended to refer to the entire altar, doubtless an important composition.

5899.

ATTEO CIVITALE, (ascribed to.) Marble frieze from a tomb. Length 3 feet 6 inches, height 1 foot $2\frac{3}{4}$ inches.

This fragment is divided into three equal spaces, by elaborately

wrought candelabra ; in the centre division is a life-sized medallion head of a man apparently of about sixty years old, wearing a massive gold chain round his neck. It would be difficult to exceed the delicate and beautiful manipulation of this relievo, which is evidently a highly-finished and faithful portrait. The side panels are each filled in with a beautiful device or *impresa* of clasped hands issuing from clouds, grouped with a palm and an olive branch intertwined with a label-scroll, alike designed and executed with rare perfection.

This admirable work was purchased of a Florentine sculptor, who obtained it in Lucca, where it was said to be a portion of a destroyed tomb by Matteo Civitale, formerly in the cathedral. There can be little doubt that it is really from the hand of the master to whom it is ascribed. (*See Engraving.*)

7601.



ATTEO CIVITALE, (ascribed to.) Statuette, in marble ; second half of the 15th century. Height 1 foot 7 inches. (Gigli-Campana Collection.)

St. John the Baptist standing, holding a label-scroll in his right hand.

NOTICE OF CIVITALE.



OF Matteo Civitale of Lucca, (born 1435, died 1501,) very little is known, except that his works now extant in that city show that he was equal to the greatest of the scholars of Donatello. That his style was strongly influenced by that great master there can be little doubt ; but it is also marked by a distinctive originality, or rather individuality, of the highest order. An exquisite simplicity and suavity of style, seemingly the index of a pure and tranquil mind, distinguish all his productions ; qualities very obvious in the beautiful works in the present collection.

PRINCIPAL WORKS OF CIVITALE NOW EXTANT IN ITALY.



LUCCA. Tomb of Pietro de Noceto in the Duomo. (1472.)
 ——— Marble altar of San Regolo. (1484.)
 ——— Statues of St. Sebastian and San Regolo.

GENOA. Statues in the cathedral.

FLORENCE. Marble relievo of Faith. Corridor of modern sculpture in the Gallery of the Uffizj.



5899. MATTEO CIVITALE. *Frieze from a Tomb, Relief in Marble.*



LUCA DELLA ROBBIA AND HIS SCHOOL.

INTRODUCTORY NOTICE.

LUCA DELLA ROBBIA, (born in Florence about 1400, died 1481,) commenced as a goldsmith, and, as was usual with all the more gifted members of that profession, gradually abandoned his minuter labours in the precious metals for the wider field of sculpture in bronze and marble. It is clear, from the important commissions he obtained, that he was considered in his own day an artist of the highest standing; and, judging from his works in sculpture which remain to us, he was equal even to the greatest of his contemporaries. His wonderful frieze of the singing-boys, executed for the *cantoria* of the Duomo, may indeed, though a very different work, be fairly compared in importance with the bronze gates of Ghiberti. Moreover, posterity has unanimously reversed Vasari's verdict on this inimitable work, in respect to its excellence as compared with the similar frieze by Donatello; beautiful, indeed, as is the latter monument, it is destitute of that charm of life-like expression, truthful rendering of Nature, and general elevation of conception, which in Luca's frieze appeal to the hearts and understandings of every beholder.

Luca, however, is less known from these, his earlier works, than from his labours in a different and peculiar direction. He was undoubtedly the original founder or inventor of what may, in a certain sense, be termed a new art—that of enamelled sculpture; in other words, he first put into practice the method of applying a vitrified enamel glaze, similar to that of the Majolica ware, to works in relief on a large scale. This mode of art he greatly developed in his own lifetime, and left as a specialty to his descendants, who, for nearly a century, carried on the fabrication on an extensive scale. Although this art was not exclusively confined to the Della Robbia family, as has been generally

supposed, it is probable that the long practice and accumulated experience of its different members, in enabling them to overcome with certainty and economy the great technical difficulties it involved, also gave them the power to keep down all serious rivalry, so that substantially nearly all the works now extant, many hundreds in number, may be taken to be the production of one or other of this family of artists. The first intention of Luca was, obviously, to give an appearance of polished marble to his works in terra-cotta; and as such productions admitted of easy multiplication, by allowing him to make use of many assistants, and above all, could be produced at far less cost than works painfully elaborated with the chisel and the drill, the art soon assumed, probably even in his hands, more or less of the character of a manufacture; unquestionably, therefore, Luca must be considered as the head of a *botega* or commercial establishment. His principal assistant was his nephew Andrea, himself a great artist (born 1437, died 1528). It is reasonable to presume that, during Luca's lifetime, he and Andrea may have executed many works in common; but it is to the latter, whose long life was unceasingly occupied, that the great majority of specimens of "Della Robbia ware" is due. The works which may be referred, with certainty, to Luca himself, with the exception of the well-known monuments in Florence, are, on the other hand, rare. Andrea's sons, Giovanni, Girolamo, and Luca continued the fabrication in the early part of the 16th century: and with Girolamo, who, invited by Francis the First, carried the art to France, and executed many works for that monarch at the Chateau de Madrid and elsewhere, the fabrication came to an end: perhaps, in Italy, rather from the caprice of fashion, which had become wearied with this method of sculpture, than from any inability of the numerous artists of Florence to carry on the art.

It will not be out of place to take this opportunity of correcting some erroneous ideas respecting Luca's *invention*, as it is always styled, which have been repeated by writers on art, from Vasari downwards. It has always been assumed that Luca was the discoverer of the peculiar enamel glaze which he applied to his works: without, however, detracting from his merits as a ceramist, which were of the highest order, it is necessary to deprive him of this honour. Luca's earliest works, in this vehicle, were executed probably not long before 1440; whereas the enamel glaze, which he is said to have discovered, is essentially the same as that which was long before employed, with infinite modifications of composition and methods of application, on the ancient Hispano-Moresco pottery and the Majolica wares; since that time in the *faïences* of Nevers and Delft, and upon almost every variety of common

earthenwares. The stanniferous enamel (which is its established scientific name) was in fact known and currently applied to pottery, and, in all probability also, to religious images and bas-reliefs on a small scale, many centuries before Luca's time, especially in Spain and Italy. This enamel was indeed, doubtless, an invention of the early Arabs, or Moors of the age of the Caliphs. What Luca did really effect, however, as every practical potter will discover, who endeavours to reproduce his works, and above all to rival the technical qualities of his wares, was no ordinary achievement; his success indeed was very astonishing. Luca's real discovery, if such it can be called, was the having succeeded in applying the enamel covering, which was perfectly well-known in his own days to the potters of Urbino, Castel Durante or Faenza, to the great surfaces of massive terra-cotta sculptures. This, however, involved an infinity of conflicting technical difficulties, impossible to be here described in detail; and to have reconciled and overcome them so perfectly as Luca speedily did, will ever remain a marvel of industrial skill. In the first place, the firing of large masses of terra-cotta, produced in the manner required by his sculptures, was a matter of great difficulty, requiring the minutest precautions and great technical habit; an infinity of apparently inexplicable disasters would have defeated the attempts of the ignorant or inexperienced beginner; unequal contraction and expansion, the twisting, warping, and breaking of the ware in the furnace, entailing great loss, or the impossibility of making one part of the work when finished fit on to another, are some of these dangers; whilst the difficulty of applying the various glazes to surfaces of such unusual size, the rendering them coherent when fired, their exemption from cracks, bubbles, unsightly patches, and a host of other accidents, are other not less important considerations. When it is said, therefore, that the brilliancy of tint, admirable texture and quality, and singular durability of the enamel glazes, on the earlier and finer specimens of Della Robbia ware, are as yet unapproachable by modern potters, it will be seen that a sufficiently high tribute is paid to the real and undoubted practical talent of this great artist.

The enamelled Della Robbia sculptures, notwithstanding Vasari's assertion that they were exported to all parts of Italy, and Europe in general, seem, in the former country at all events, to have been mainly confined to the Florentine territory, since they are now as rare in other districts as they are abundant in the churches and convents of Tuscany. The existing specimens may in general terms be characterized as of two kinds:—first, those which may truly be deemed works of high art, and of which, as a general rule, no repetitions exist. These were, doubtless,

directly commissioned from the artists, and are very frequently distinguished by the heraldic bearings of the individuals for whom they were executed. Such works are nearly always of better design and more highly-finished execution than those of the second class, namely, the regular commercial products of the *botega* or manufactory, executed for casual sale. Of this latter kind are the great majority of the smaller works, such as the numerous relievos of the Madonna and Child, some of the minor altar-pieces, circular medallions, &c. These were intended as objects of private or domestic devotion, being let into the walls of the vestibules and corridors of houses, or erected in roadside oratories, at the corners of streets and public places of towns and villages, as votive offerings to village churches, chantry chapels, &c. Lastly, a class of works remains to be noticed, which, though necessarily made to order, partakes entirely of the industrial character; these were the small relievos of armorial bearings and badges, mural inscriptions, &c. recording the terms of office of various functionaries, of which such a vast number may be still seen in the town-halls, hospitals, &c. of the Tuscan cities (see several specimens in this Collection).

It is impossible in every case to identify the productions of the respective members of the family. The minor works of Luca, for instance, were doubtless repeated, remodelled, and varied in detail, long after his death, by his descendants. It is highly probable that for a long series of years Luca and his nephew Andrea worked, to a certain extent, in common; the result being an entire class of works generally of a high order, but which, nevertheless, by displaying a mingling of the characteristic peculiarities of both masters, tend to confuse our impression of the distinctive manner of each. The original productions of Andrea are, however, from his long and unceasingly active life, by far the most numerous, and the study of his works in this collection will enable the careful observer to identify his original productions elsewhere. Finally, the ruder execution and debased design of the works of Andrea's son Giovanni, and the other later members of the family, render them easily recognizable.* It seems, moreover, all but

* Generally speaking, the use of two enamel colours only, viz. blue and white, was the earliest mode; but the introduction of other tints in accessories and details, at first very sparingly applied, very soon followed, and afterwards (by Luca himself) a full system of chromatic decoration was introduced. The specimens in which portions, especially the heads, hands, &c. are left free from the glaze, are usually, but not exclusively, of the later period of the school. This method arose from the limited number of the enamel pigments not admitting of such crude and vivid colours as were desired in the period of the decline of the art. Flesh-tints and red, for instance, being unattainable in vitrified enamels, the portions requiring these colours were therefore

certain that the Della Robbia, especially in the later period of their career, availed themselves of the artistic labours of other sculptors, whose original models they reproduced in their own peculiar vehicle. As an instance of this the writer may specify an altar-piece (the property of a convent of nuns in Florence, and at present offered for sale), which, although clearly a work of the decline of the art, is a *pasticcio*, or partial reproduction of the celebrated marble altar-piece of Antonio Rossellino, in the church of Monte Oliveto at Naples. This additional element of uncertainty, therefore, should be duly taken into account, in attempting to refer definitely the monuments of this art to their individual authors.

The following are some of the principal and most easily accessible works of the Della Robbia family now extant in Italy.*

WORKS OF LUCA IN BRONZE AND MARBLE.

1. FLORENCE. Marble relievos, representing the arts and sciences, let into the walls of the campanile of the Duomo.
2. ———— Bronze doors of the sacristy of the Duomo, executed 1445-1461, in conjunction with Michelozzo and Maso de Bartolommeo, called Masaccio.
3. ———— Relievo of the singing-boys executed for the *cantoria* of the Duomo, now in the corridor of modern sculpture in the gallery of the Uffizj; also in the same place, two relievos in marble, the deliverance of St. Peter and his crucifixion.
4. ———— Tomb of Benozzo Federighi, in the church of Bellosguardo.
5. RIMINI. In the church of San Francisco, marble bas-reliefs, representing allegorical figures of the cardinal virtues, &c.†

left unglazed, and were afterwards painted in distemper of the desired tints. Picking out portions of the work in gold was a practice in use from the first, in every class of the Della Robbia wares.

* A more detailed list (but which might be still greatly extended) will be found in the useful little work by M. Barbet de Jouy, "Les Della Robbia, &c." Paris, 1855.

† The fact of Luca's having worked for Sigismund Pandolfo Malatesta, at Rimini, rests on Vasari's sole authority. The recent editors of the Le Monnier edition, basing their opinion on the evident mistakes in the dates as given by Vasari (but apparently not having themselves visited Rimini), seem to discredit the fact of Luca's having ever worked at San Francesco; in this view they seem also to have been followed by M. Barbet de Jouy (p. 27). Desirous of investigating the question for himself, the writer, during a journey in the Æmilian districts, in the autumn of 1860, visited Rimini, and carefully inspected the glorious monuments of *quattro-cento* sculpture with which the interior of the noble church of San Francesco is literally incrustated. The works ascribed to Luca, and which on the spot have always been traditionally

WORKS OF LUCA IN ENAMELLED TERRA-COTTA.

6. FLORENCE. Lunettes over the doorways of the sacristy of the Duomo, the Resurrection and the Ascension, executed about 1446.
7. ——— Church of San Miniato, cupola of the mortuary chapel of Cardinal de Portogallo.
8. ——— Medallions on the exterior of the church of Or San Michele.
9. ——— Lunette in the opera del Duomo, *Padre eterno* with angels. This latter work, one of the Or San Michele medallions, and portions of the Bellosguardo tomb, are *paintings* in enamel colours on flat surfaces of terra-cotta.

VARIOUS WORKS OF LUCA, ANDREA, AND OTHER MEMBERS OF THE FAMILY.

10. FLORENCE. Various works in the loggia di San Paolo, loggia and cloisters of the Hospital degl' Innocenti, sacristy of Sta. Maria Novella, and many specimens in the *cortile* of the Academia delle belle Arti. The above are chiefly by Andrea. Many other examples exist in the various churches and convents of Florence.
11. AREZZO. Large altar-pieces in the Duomo, and other works, chiefly by Andrea.
12. PISTOIA. Frieze of the Hospital by Andrea, his sons, and assistants (1525). (See casts at the Crystal Palace.)
13. Various works, chiefly by Andrea and his sons, are extant, *in situ*, at Fiesole, Prato, Pistoia, Arezzo, Pisa, Siena, Volterra, San Giovanni, Santa Fiora, Foiano in Valdichiana, San Luchese near Poggibonfi, Lari near Pisa, Radicofani, Citta di Castello, Borgo San Sepolcro (convent of Sta. Chiara), Monastery of La Vernia, Anghiari, Urbino, and many other places.
14. ROME. Small relieve in the library of the Vatican, a beautiful miniature work, ascribed to Luca.

distinguished as his, consist of allegorical figures of life-size within recessed panels; they are in low relief, and are inimitably beautiful. For pure and earnest sentiment, exquisite truth to Nature, and yet, at the same time, ideal religious treatment, they deserve to rank with the noblest treasures of Italian art, and, in the writer's opinion, give a far higher idea of Luca's genius than can be gathered from his works in enamelled terra-cotta; they bear, however, the peculiar stamp of his style or manner, as displayed in the *cantoria*, *relievi*, &c.

15. PARIS. Museum of the Louvre and the Hôtel de Cluny.
 16. FRANKFORT-ON-THE-MAINE. Altar-piece in the Stadel Museum, by Andrea della Robbia (erroneously ascribed to Maestro Giorgio da Gubbio).

WORKS ATTRIBUTED TO LUCA DELLA ROBBIA.

7609.

UCA DELLA ROBBIA. Sketch, in clay or stucco, for a portion of the relievo, executed in marble for the front of the *cantoria*, or organ-gallery, of the cathedral at Florence. Height 1 foot $9\frac{1}{4}$ inches, width 1 foot $9\frac{1}{4}$ inches. (Gigli-Campana Collection.)

The magnificent work, for part of which the above sketch is supposed to have been a preliminary model, is believed to have been executed prior to the year 1438. Vasari states, that, by the influence of Messer Vieri de' Medici, who was a special patron of Luca, the *operai* or commissioners of works of the cathedral commissioned him to make a marble *cantoria* or organ-gallery, to be placed over the door of the sacristy; a similar gallery to correspond with it on the opposite side of the church being, probably somewhere about the same time, ordered of Donatello. Both these galleries were duly executed, and apparently erected in their destined positions. For some reason or other, however, they have been long since removed from the church; and the sculptured friezes, which formed the great features of both, after having been stored away for a great number of years in the premises of the office of works of the cathedral, were finally deposited in the corridor of modern sculpture in the gallery of the Uffizj, of which they now form the principal ornament. Luca's work is in ten panels or compartments, which join together and form a continuous frieze; the figures are about three-fourths the size of life, and represent a choir of singing-boys and young men with trumpets, whilst a band of young children are gaily dancing. Donatello's frieze represents a continuous band of dancing children.

The portion represented in the present sketch, known as "*i suonatori delle trombe*," or trumpeters, is from the centre of the composition, and consists of a group of children dancing to the sound of clarions, which are played by three young men on the left of the composition,

whilst three other youths, without instruments, stand in the background on the opposite side. The sketch is about a third of the dimensions of the marble; it is executed in a species of stucco, or rather unbaked clay mixed with size and the cuttings or flock of cloth, a material commonly in use with the Florentine sculptors of Luca's time. Whilst agreeing in all its main features with the marble, a number of minor differences and divergences of detail are perceptible, tending to denote that it was executed prior to the marble itself; the right leg of the foremost trumpeter is in an entirely different pose, whilst the heads of all the three are in quite different positions; on the right also the head of one of the background figures is omitted in the sketch. The execution of the model, in every part, displays the dexterous and intelligent touch of the master.

This sketch was obtained by Signor Gigli at the sale of the Rinuccini gallery in Florence.

7610.

UCA DELLA ROBBIA, (ascribed to.) A monk, writing at a desk or lectern. Relievo, in terra-cotta (unglazed). Height 1 foot $5\frac{1}{2}$ inches, width 1 foot $1\frac{1}{4}$ inches. (Gigli-Campana Collection.)

This relievo represents an ecclesiastical scribe copying a book or manuscript from another book, which is placed on a triangular lectern, supported on a column placed on the desk before him. The great resemblance of this life-like and beautiful figure to those of the seated saints and doctors of the church in the bronze doors of the sacristy of the Duomo renders it very probable that it is actually from the hand of Luca. The work has been originally carefully finished, or wrought over, in every part with the tool after it was fired; and it is worthy of remark, that this method of finishing was resorted to even in all the more important works in terra-cotta of both Luca and Andrea to which the enamel glaze was ultimately applied.

6740.

UCA DELLA ROBBIA. Circular medallion, relievo. A "*stemma*" or coat of arms, with various mottoes and devices, surrounded by a massive frame or border of fruit and foliage. Diameter 11 feet.

This medallion was originally let into the exterior face of a wall, at a considerable height from the ground; and, although it has been exposed to the action of the atmosphere, probably for upwards of 400 years, it is almost as perfect as when it first left the ovens of the great Florentine ceramic sculptor.

The edifice from which it was taken, only a few years ago, is in the immediate vicinity of Florence, and was latterly known as the Villa Pantiatici-Ximenes. A comparison of this medallion with those now *in situ* on the exterior of the church of Or San Michele at Florence, and which are undoubtedly by Luca himself, leaves no question that this is also his work. The sharp and decisive execution, the fine quality and brilliant colours of the enamel glazes, which especially distinguish all the earlier works of this nature, are seen here in their greatest perfection. The border or garland of natural foliage and fruit, a style of decoration so peculiarly Florentine, and which was probably first brought into vogue by Lorenzo Ghiberti, is in this specimen of great beauty. The rich clusters of mingled leaves and fruit are grouped together with exquisite taste, whilst the spirit and beauty of the modelling, the truth to Nature, and the variety of the tints of the enamel colours, which imitate the exact tone of the green leaves and the rich fruit of each shrub, are, considering the difficult nature of the process and the limited scale of pigments at the disposal of the artist, truly surprising, and fully justify the simple yet emphatic eulogium of Vasari, expressed in reference to the similar borders at Or San Michele, "that they appeared to be rather natural fruit and leaves than imitations in enamelled terra-cotta." *

The arms and emblems, which fill the circle, are those of the celebrated and unfortunate King René of Anjou; and it is very likely that the work was executed sometime before or about the year 1453, in honour of René, either by the city of Florence or some one of his Florentine partisans. In the centre of the circle is a shield with elaborate blazon,† the crest over a royal helmet, a fleur-de-lys, or, flanked by two dragons' wings, gules and argent, with a mantle of

* "Che tra intorno un festone de frutti e foglie de varie forte, tante ben fatte, che paioni naturali, e non di terra cotta dipinta."—*Life*, p. 67.

† Shield of five quarters, being—first, barry of eight, argent and gules, for Hungary. Second, azure, semé of fleur-de-lys, or, with a label, gules, for Anjou, Sicily. Third, argent, a cross potence between four of the same, or, for Jerusalem. Fourth, azure, semé of fleur-de-lys, or, within a border, gules, for Anjou. Fifth, azure, semé of cross-crosslets fitché at the foot, two bars (or barbels), or, indorsed, teeth and eyes, argent, for Bar. Shield of pretence, or, four pales, gules, for Aragon.

ermine; beneath the shield is a golden crescent with a collar or label, inscribed "Los en croissant," (Honour increasing,)—this motto, in the Provençal language, and the symbol which accompanies it, are the insignia of the Order of the Crescent, founded or restored by René about the year 1448. On each side of the shield is a brazier or chafing-dish vomiting forth flames, whilst linked in the handles of these braziers, suspended betwixt them and forming a festoon beneath the shield, is a large label scroll, bearing the motto, "Dardant desir." Finally, in the upper part of the field above the crest are the initials "I. R." in ornamental characters, in relief, indicating the names "Isabelle" and "René." The *impresa* or device of the two flaming braziers, with its accompanying motto, was adopted by René on his marriage with his first wife, Isabelle de Lorraine.*

René was an old ally of the Florentine Republic, and in the year 1453, at their solicitation, took arms along with them and Francesco Sforza against the King of Aragon and the Republic of Venice, and made a campaign in Italy.† To this period, there can be little doubt, the present relievo must be referred; further investigation will probably reveal more definite facts in illustration of its origin: in the mean time it may be considered as certainly a work of the hand of Luca himself, whilst its historical importance, as a record of one of the most romantic and interesting characters of the Middle Ages, gives it an additional and peculiar value. It is one of the largest Della Robbia ware medallions now extant.‡

* Isabelle died 28th February, 1453, and soon after her death René, who was tenderly attached to her, abandoned the device of the flaming braziers, and adopted that of a Turkish bow unstrung, with the motto, "*Arco per lentare piaga non sana*," a fact which denotes the date of this relievo to be not later than 1453.

† From the "Legende des Flamandes" it appears that René, after leaving the camp of Sforza, in 1453, "se retira à Florence," where, however, he did not remain long. See Villeneuve-Bargemont, "Histoire de René d'Anjou," 8vo. Paris, 1825.

‡ Since the above was written the author has received some very interesting information respecting this work from Signor Passerini, keeper of the Tuscan archives; from which it appears that the villa at Fiesole, from which it was taken, was originally the property of the celebrated Pazzi family, and is even still known as the villa "Loggia dei Pazzi;" that, in 1442, René of Anjou was entertained there on a visit, and that during his sojourn, a son being born to Messer Piero dei Pazzi, René held the child at the baptismal font, and named him Renato, after himself. This child afterwards, on arriving at man's estate, became implicated in the famous Pazzi conspiracy against the Medici brothers; and, although innocent, was executed in 1478. It is highly probable, therefore, that this visit of René's was the original cause of the execution of the medallion. As Signor Passerini remarks however, it could not have been erected earlier than 1448, in which year the Order of the Crescent was revived; the writer's original supposition as to its exact date, viz. about 1453 (at the period of René's second visit to Florence), is, therefore, most likely correct. Signor Passerini's most obliging letter is as follows:—

"La Loggia fù dei Pazzi prima che dei Panciatichi, i quali vi ospitarono nel 1442

438.

UCA DELLA ROBBIA, (ascribed to.) Relievo, the Adoration of the Magi. Length 2 feet, height 1 foot $4\frac{1}{2}$ inches. (Soulages Collection.)

This relievo has every appearance of being from the design, at least, of the head of the school; it is apparently a portion of a *predella*. The enamel glaze, as usual, is white in the relievo parts, with a blue background. (Engraved in Du Sommerard, vol. vi. chap. xvi. Plate II.)

4411.

UCA DELLA ROBBIA, (ascribed to.) The Virgin seated on the ground with the infant Saviour in her lap; bas-relief, enamelled in white and blue, in its ancient gilt wooden frame. Width 18 inches, height 14 inches.

Whether or not actually produced under the auspices of Luca, the original model of this relievo would appear to be his; a certain severity

Renato Duca d' Anjou, pretendente al trono di Napoli. Anzi, in quel tempo, essendo nato un figlio a Messer Piero dei Pazzi, egli (Renato) volle tenerlo a battesimo, e da lui fu detto Renato—nome, peraltro infelice, perchè fu appiccato nel 1478 in occasione della famosa congiura, benchè ne fosse innocente. A Renato d' Anjou appartiene l' arme che mi avete mandata, forse posto dai Pazzi per rammentare ai posteri il soggiorno di lui nello loro villa. Ne sono prova le due lettere che sono sopra il cimiero coronato 'I. R.' cioè Isabella Renato, che era figlia ed erede di Carlo l' Audace Duca di Lorena e moglie di Renato d' Anjou. L' arme non può appartenere che al Rè Renato, perchè porta i titoli derivatigli dal padre e dalla madre. Di trè stemmi si compone la *parte superiore*, cioè delle *fascie di Ungheria*, del *campo seminato di gigli d' Anjou* e delle *croci di Gerusalemme* Renato gli portava come pretendente ai troni di Ungheria, Napoli e Gerusalemme, in virtù dell' adozione del suo avo Ludovico d' Anjou, fatta da Giovanna I regina di Napoli. La *parte inferiore* dello scudo rappresenta i titoli derivati a Renato dalla eredità della madre, la quale era Iolanda, figlia unica di Giovanni rè d' Aragona e d' un' altra Iolanda, erede di Roberto di Lorena suo padre (Duca di Bari), e perciò vi sono i *pali d' Aragona*, i *barbi della casa di Bari* e nuovamente i *gigli Angioini*. Il campo seminato di fiamme, che salgono da due bracieri ardenti, ed alle quali allude il motto '*D'ardant désir*,' ed anche le ali, sono imprese usitate nei stemmi a quei tempi, e delle quali non poteva fare a meno Renato d' Anjou, che pretendeva a letterato, e che se fosse vissuto ai dì nostri, sarebbe stato un bravo pastore d' Arcadia.

"L' arme fù indubitatamente posto dopo il 1448, e me lo indica l' ordine della *Luna*, che stà al di sotto, il quali istituito da Carlo I d' Anjou rè di Napoli, nel 1268, e andato in dimenticanza, fù risuscitato da Renato appunto in quell' anno (1448).

"Aggiungerò in fine, che le ali composte di rosso e di oro, sono una impresa tutta propria della casa di Aragona, e che mi confermano sempre più nella persuasione, che lo stemma debba appartenere a Renato, perchè egli solo di sua casa mosse pretese (e non infondati) al trono Aragonese.

"(Segnato) PASSERINI-ORSINI."

of design and typical manner, different from that of Andrea, and apparently of earlier date, is conspicuous in this little work, which is also remarkable from its very low relief.

7596.

LUCA DELLA ROBBIA, (ascribed to.) Relievo, in enamelled terra-cotta. Entire height 3 feet 1 inch, width 1 foot $8\frac{3}{4}$ inches. (Gigli-Campana Collection.)

The Virgin, kneeling, adores the infant Saviour lying at her feet. In the upper part, the Almighty, surrounded by cherubim, sends down the Holy Spirit in the form of a dove. An alto-relievo within a circular-topped panel surrounded by a border or architrave of egg-and-tongue moulding; the slab is supported on a triangular bracket filled in with a cherub with expanded wings.

This relievo, judging from the many repetitions extant, must have been a very popular one. It is either by Luca, or an early and very careful work of Andrea. The present specimen was acquired by Signor Gigli from the convent of Sant' Agata in Florence.

4032.

DUPLICATE of the preceding piece without the triangular bracket.

5401.

LUCA DELLA ROBBIA, (ascribed to.) Circular relievo, the Nativity, surrounded by a wide border of fruit and foliage. Diameter 3 feet 11 inches.

This well-known composition was a popular one, and many repetitions of it are extant. There can be little doubt that the original model was from the hand of Luca himself, to whom indeed it is attributed by Cicognara; and as little that the present example was executed, as a current article of manufacture, probably many years after his death. The heads, hands, and other nude portions of the figures are left unglazed, *i. e.* of the natural colour of the terra-cotta, whilst the remainder of the work is enamelled with the natural colours. The unglazed portions, it should be observed, were originally brilliantly painted in distemper.

7632-7643.

UCA DELLA ROBBIA. A series of twelve circular medallions, in enamelled terra-cotta, painted in *chiar'oscuro*, with imperfonations of the twelve months. Diameter of each, 1 foot $10\frac{1}{2}$ inches.

In Vafari's Life of Luca (ed. Le Monnier, p. 67) will be found the following passage:—

“Luca sought to invent a method of painting figures and historical representations on flat surfaces of terra-cotta, which, being executed in vitrified enamels, would secure them an endless duration; of this he made an experiment in a medallion, which is above the tabernacle of the four saints on the exterior of Or San Michele, on the plane surface of which he delineated the instruments and emblems of the builder's arts, accompanied with beautiful ornaments. . . . For Messer Benozzo Federighi, Bishop of Fiesole, in the church of San Brancazio, he also made a marble tomb, on which is the recumbent effigy of the bishop and three other half-length figures besides, and in the pilasters of that work he *painted*, on the flat, certain festoons and clusters of fruit and foliage, so skilfully and naturally, that, were they even *painted in oil on panel*, they could not be more beautifully or forcibly rendered. This work indeed is truly wonderful; Luca having so admirably executed the lights and shades, or modelling of the objects, that it seems almost incredible a work of such perfection could have been produced in vitrified enamels: and if to this artist had been accorded longer life, many other remarkable works would, doubtless, have proceeded from his hands, since but a short time before his death he had begun to paint figures and historical representations on a level surface, whereof I formerly saw certain specimens in his house, which led me to believe that he would have succeeded perfectly, had not death, which almost always carries off the best, just when they are about to confer fresh benefits on the world, snatched him prematurely away.”

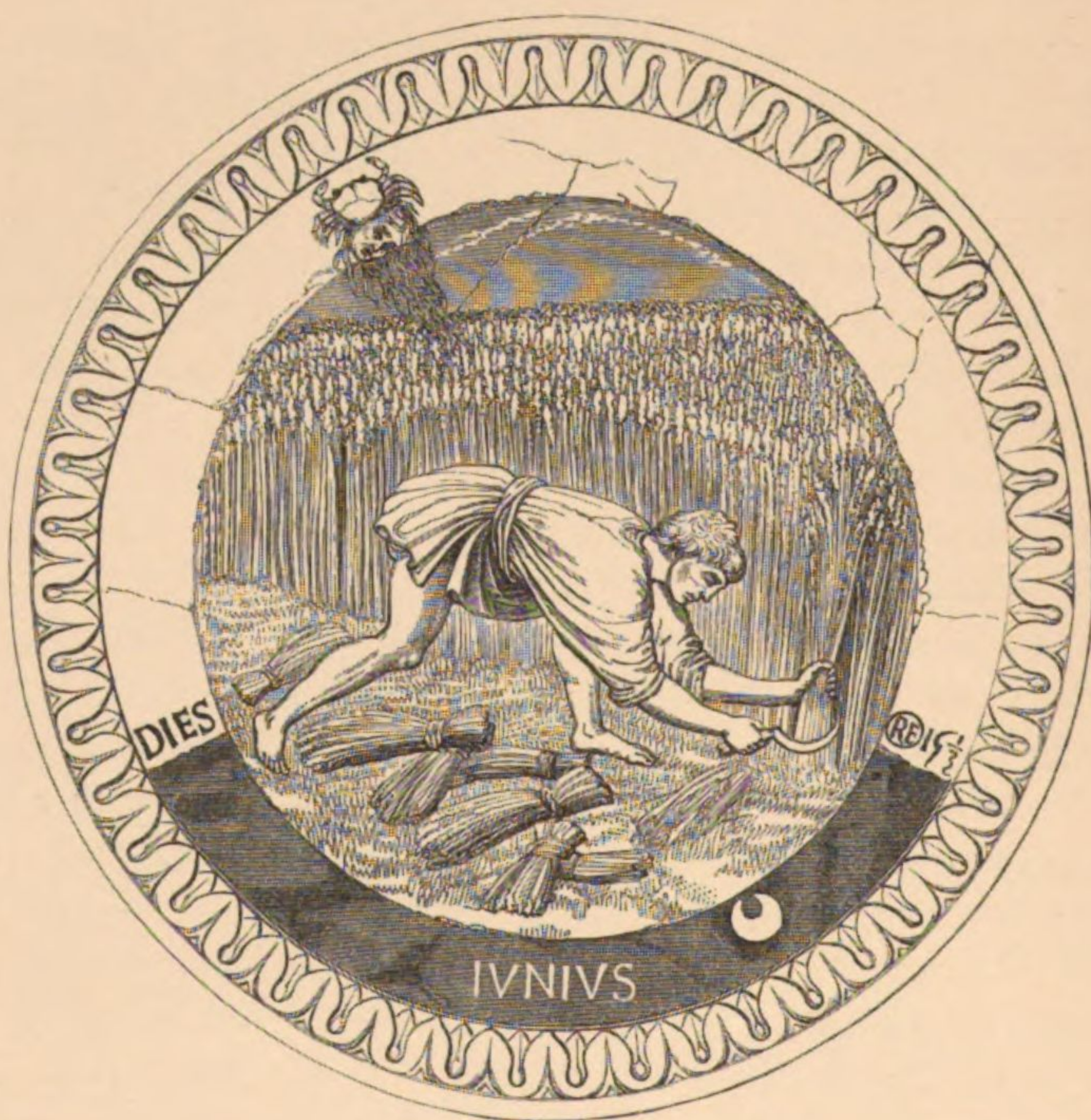
NOTE.—“One of these pictures may be seen in a room of the building belonging to the superintendents of the Duomo. It is over a door on the left of the entrance, and is a *lunette*, composed of three pieces, representing the Eternal Father in the centre, with an angel on each side in an attitude of profound adoration.”

We have here a record of the fact of Luca having, simultaneously with his enamelled terra-cotta sculptures, also practised *painting* in the

same vehicle on the flat ; or, in other words, the art of Majolica painting. The monumental works before mentioned are now extant to attest the truth of this account. They are as follows :—

1. Medallion. Or San Michele.
2. Border of the tomb of Benozzo Federighi, now in the church of San Francesco di Paolo at Bellosguardo, suburbs of Florence.
3. Lunette in the "Opera del Duomo." And,
4. To the above may be added portions of the *lavello* in the sacristy of Sta. Maria Novella, decorated in a similar manner to the Bellosguardo tomb.

From a careful and repeated study of the above-named works on the spot, and likewise from the internal evidence of the technical qualities of the vehicle, terra-cotta, enamel pigments, &c. the writer has now to add to the list of Luca's productions, in this especially interesting branch, the present series of medallions, doubtless united originally in a grand decorative work. The wood-engravings which accompany this notice will give an idea of their general style of design. Each roundel is a massive disk of terra-cotta, of a single piece, evidently prepared to be built into a wall (or vaulted ceiling) of some edifice. Round the margin of each is a decorated moulding, in relief, of a characteristic Della Robbia type. The surface within the narrow border is flat or plane, and the designs are painted in two or three grisaille tints on a blue ground, of the usual quiet sober tint affected in all the backgrounds and plane surfaces of the rilievo subjects. The subjects consist of single figures of *contadini* or husbandmen, impersonating the agricultural operations of the Florentine country, characteristic of each month of the year ; and although invested with a certain artistic charm of expression, the various figures, each of which exhibits a different individual character, may be taken as life-like portraits of the sturdy Tuscan peasants of the day. A band or *fascia*, forming an inner border round each subject, is ingeniously and fancifully divided into two unequal halves, one being of a lighter tint than the general ground of the composition, and the other half darker ; thus indicating the night and the day ; the mean duration of each, for every month, being accurately computed, set off on the band accordingly, and noted in written characters on the upper or daylight part, whilst the name of the month is written in large capital letters at the bottom in white, on the dark ground of the nocturnal portion. The sun, pouring down a cone of yellow rays, accompanied by the sign of the zodiac proper to each month, is also seen on the left of the upper part of each margin, and the moon on the lower half opposite to it.



7637. LUCA DELLA ROBBIA. *Medallion in enameled Terra-cotta, painted in Chiar'oscuro.*

The following are the actions or occupations represented :—

1. "Januarius, dies ore $9\frac{1}{4}$," the sign Aquarius. A woodman felling and stacking timber for fuel.
2. "Februarius, dies ore $10\frac{1}{2}$," the sign Pisces. A young man grafting fruit trees.
3. "Martius, dies ore 12," the sign Aries. A husbandman pruning vines.
4. "Aprelis, dies ore $13\frac{1}{2}$," the sign Taurus. Training vines to a trellis.
5. "Maius, dies ore $14\frac{2}{3}$," the sign Gemini. A young man mowing grass, a grove of trees in the background.
6. "Junius, dies ore $15\frac{1}{3}$," the sign Cancer. Reaping corn.
7. "Julius, dies ore $14\frac{6}{5}$," the sign Leo. Threshing grain.
8. "Augustus, dies ore $13\frac{1}{2}$," the sign Virgo. Ploughing with a yoke of oxen.
9. "September, dies ore —," the sign Libra. The vintage. A young man gathering grapes; a mule standing by browsing, laden with panniers full of grapes.
10. "October, dies ore $10\frac{1}{2}$," the sign Scorpio. Sowing corn.
11. "November, dies ore $9\frac{1}{4}$," the sign Sagittarius. Gathering the olives.
12. "December, dies ore $8\frac{2}{3}$," the sign Capricorn. Digging the fields; two swine browsing in the background.

The execution of these designs exactly resembles that of the admirable *bistre* or *chiar'oscuro* drawings of the great Italian masters of the 15th and 16th centuries, two tints of blue being used for the outlines and shadows, while the lights or heightenings are put in with pure white in the same large and facile style. In the somewhat lengthy proportions of the figures and other characteristics these compositions display a direct analogy with the style of design of the earlier works of the master in Florence; and a certain resemblance to the manner of Iacopo della Quercia is perhaps to be traced, especially in the draperies.

Everything denotes that these medallions were executed for interior rather than exterior decoration, and the comparatively small dimensions and careful execution of the designs evidently rendered it necessary for them to be seen at no great distance from the eye. A peculiarity, moreover, will be noticed in all of them, tending to show that they were not inserted into a plane or vertical wall; this is the fact that they are all considerably curved, or bent forwards; eight of them in a horizontal, and four (the consecutive months of May, June, July, and August) in a vertical direction. Now, Vafari further tells us that one of the

principal works of Luca was the decoration, in enamelled terra-cotta, of a writing cabinet for Piero di Cosimo Medici, the ceiling of which was coved (*mezzo tondo*), and, together with the pavement, was entirely in glazed terra-cotta, so perfectly put together that it appeared to be but one piece. The present medallions are precisely such works as might have been inserted into a ceiling of this description, evidently of a closet, or very small apartment only, of no great height,* and in which, therefore, flat-painted decoration would be far more appropriate than sculpture in relief. This cabinet no longer exists; but there is another allusion to it in a manuscript preserved in the Magliabecchian library (MS. Trattato d'architettura del Filarete, nel libro 25),† written by a contemporary of Luca, who says "his (Cosmo's) cabinet (*istudietto*) was most ornamental, the pavement and the sky (*cielo*) of enamelled terra-cotta, ornamented with beautiful figure-subjects, so that whoever enters is struck with admiration."

It is suggested, therefore, that these medallions originally formed part of the system of decoration of this celebrated cabinet; but there is, it is true, no positive evidence to that effect. Their fitness, however, for such a destination is so evident that it is difficult not to nourish a sort of conviction that they really were a part of that work; and it may, moreover, be noticed that the pavement which is mentioned in both accounts must, from its nature, have been composed of *painted* tiles. In any case, that these roundels are actually the work of Luca della Robbia appears as certain as anything not absolutely authenticated can be; and it is equally so that, as a collective series, they constitute by far the most important monument of his labours as a painter in enamels now extant.

Piero de Medici, who, according to Vasari, commissioned Luca to construct the writing cabinet in the palace built by his father the great Cosmo, died in 1469, having succeeded his father in 1464, so that the execution of the work would be somewhere betwixt these dates. Antonio Filarete (MS. already quoted, p. 65), however, seems almost to indicate that it was Cosmo, and not his son, for whom the cabinet was constructed; and if so, it might have been executed at a much earlier period of Luca's career. Our medallions, indeed, if we regard the

* A *scrittoio* or writing-closet of this kind, admirably decorated with *intarsiatura* in wood, constructed at about the same time for Duke Federigo de Montefeltro, is still to be seen in the ancient palace at Urbino; it is a very small room, ten or twelve feet square only.

† See Notes to Vasari, ed. Le Monnier, pp. 65 and 291.

style of the written characters of the inscriptions, have rather the aspect of works of the first than of the second half of the 15th century.*

They were the principal treasure of the Majolica section of the Campana Museum, having, previous to their acquisition by the Marchese Campana, for a long series of years formed part of the decorations of a fountain in a garden near Florence, supposed to have been that of the Riccardi family. (*See Engravings.*)

WORKS ASCRIBED TO ANDREA DELLA ROBBIA AND TO THE
PERIOD OF HIS ASSOCIATION WITH LUCA.

7630.

NDREA DELLA ROBBIA. Full-length group of the Virgin and Child, seated under an arcade or framework of fruit and flowers, supported on a triangular bracket. Entire height 5 feet 3 inches, width 2 feet 9½ inches. (Campana Museum.)

Probably no finer specimen is now extant of the early and best period of Andrea's work. It is evident, from the shield of arms in the centre of the triangular bracket, that it was executed for some member of the Medici family, and was, therefore, a special or commissioned work, and not one of the usual products of the *botega*. The group is entirely in white enamel, which has the softness and lustre of the purest statuary marble; it is, as usual, detached on a soft and tranquil blue background, on which a few streaked clouds are painted. The encircling wreath and portions of the ornamental bracket, on the contrary, are enamelled with the most vivid and brilliant colours, proper to the fruit and foliage represented. The sharpness of execution of every part of the work, and the beauty of the enamel covering, render this a *chef-d'œuvre* of the art as practised by the Della Robbia family.

* It will not have escaped notice, nevertheless, that Vafari says it was only towards the end of Luca's career that he turned his attention to painting on terra-cotta. The notorious inaccuracy, however, of the famous chronicler, in respect to similar statements, deprives the objection of any weight; besides, in other parts of the Life of Luca he alludes to some facts at variance with the assumption. It is in every respect more probable that the practice of painting in this vehicle was coeval with Luca's earliest essays in enamelled sculpture, if not indeed anterior to them, and that in fact the latter application was the result of early essays as a goldsmith-enameller on metals and as a Majolica painter.

It is obvious that every part was most carefully and minutely finished with the chisel, prior to the application of the enamel glaze; that is to say, the crude terra-cotta, after it came from the oven, was entirely worked over and elaborated like a carving in marble. It has fortunately been preserved with the utmost care, and is now literally as fresh and as perfect as on the day it was finished.

This work was one of the principal specimens of the mediæval sculpture collection of the Campana Museum. (*See Engraving.*)

7547.



ANDREA DELLA ROBBIA, (ascribed to.) Half-length figure of the Virgin with the infant Saviour, within a shrine or arched border of fruit and flowers. Height 4 feet, width 2 feet 5 inches.

This very beautiful and technically-perfect specimen of "Della Robbia ware" is, in all probability, one of those careful works executed by Andrea during the lifetime of Luca, and perhaps in conjunction with him. The sharp, clear, highly-finished modelling of the surface, and the fine quality of the enamel glaze, evidently denote it to be an early work.

It was until a short time ago let into the wall of a house in Florence, over an inner or court-yard doorway.*

7702.



ANDREA DELLA ROBBIA. Small statuette, in enamelled terra-cotta, of the infant Saviour standing in the attitude of benediction. Height 1 foot 6 inches. (Presented by George H. Morland, Esq.)

* The municipality of Florence some time ago wisely established a bye-law prohibiting the sale or destruction of any works of Della Robbia ware, which had been heretofore visible, from the streets or public places of the city, not excepting even those on the exteriors of private dwellings. It is much to be wished that the same body had the power or the will to prevent the reckless and irremediable deterioration of so many of the noble architectural monuments of their city, now in progress under the plea of renovation.



7630. ANDREA DELLA ROBBIA. *Alto-relievo in enamelled Terra-cotta.*

4412.



NDREA DELLA ROBBIA. Altar-piece, enamelled in proper colours. Height 6 feet 4 inches, width 5 feet $8\frac{1}{2}$ inches.

The subject of this important work represents the Adoration of the Magi; the composition consisting of upwards of twenty figures. On the right, the Virgin seated, with St. Joseph standing behind her, holds on her knee the Saviour, who is in the act of giving his benediction to one of the Magi, a kneeling figure, dressed in a simple cassock; behind the latter figure and forming the principal group on the left, are two other kings, with a crowd of attendants in the background; higher up, in the distance, a troop of soldiers on horseback; and at the summit of the composition, two beautiful figures of draped angels, hovering in the air, and holding up the guiding-star. The background is a varied landscape with rocks, distant mountains and buildings. In various parts may be observed animals and small figures, some of which are painted only; the stable, with two oxen in it, is seen on the right, behind the group of the holy family.

We may conclude, from the variety and individualized character of nearly all the personages on the left of the composition, that they must have been executed from the life, and it is very probable that they are portraits of contemporary friends of the donor or of the artist. The basement or *predella*, which carries two flanking pilasters ornamented with arabesques, has a frieze of pendant garlands of fruit and foliage; and at each extremity of it is a *stemma* or shield of arms. The frieze which surmounts the pilasters is decorated with cherubs' heads and garlands; but the cornice and lunette, which doubtless originally completed the altar, are wanting. The execution of this work is of the most highly-finished description; every part of it, as in most of the earlier and finer specimens, having been carefully finished with the chisel and the gouge, before the application of the enamel covering; the latter is of the finest quality and most brilliant tints.

It is true that the style and also the handiwork of Andrea are clearly perceptible in this relieve; but there is much also which recalls the early and grander manner of Luca, and it is not improbable that it may have been executed in part with his assistance; the resemblance to Luca's style is especially obvious in the two flying angels in the upper part.

The armorial bearings on the *predella* are those of the family

Albizzi of Florence, at the expense of some member of which the work was doubtless executed.

The original locality of this altar is no longer on record. It was purchased in Paris in 1857.

5633.



ANDREA DELLA ROBBIA, (ascribed to.) Circular rilievo or "*tondo*." Madonna and Child. Diameter 1 foot 9 inches. (Soulages Collection.)

The figures are in white enamel, detached on a blue background. The carved and partly gilded wooden frame is of later date than the rilievo; being probably of Venetian origin, dating about 1570.

6741.



ANDREA DELLA ROBBIA. Altar-piece, with its *lunette* complete. Height 8 feet 6 inches, width 6 feet 6 inches.

The subject is the legend of "*La Cintola*," or the Virgin, after her Assumption, giving her girdle to St. Thomas. In the *lunette* is a half-figure of the Eternal Father. It is, without doubt, the work of Andrea. This work was brought from a church or chapel of the family Canigiani, near Poggio Imperiale, in the environs of Florence.

7614, 7615.



ANDREA DELLA ROBBIA. Two kneeling Angels. Height 2 feet 8½ inches. (Gigli-Campana Collection.)

These beautiful statuettes are of Andrea's best time, and display his most graceful design and finished execution. They were intended to stand at each end of the *gradino* of an altar-piece.

7417 to 7420.

UCA or Andrea della Robbia. Four pieces of a semi-circular architrave or arch-band. Width of the arch, when complete, 9 feet 3 inches, breadth of architrave $9\frac{1}{2}$ inches.

This was probably the crowning arch-band of a large altar-piece; it is of very simple design, consisting of a flat band or *fascia* with a "bead-and-button" moulding on the outer edge. Each piece or *vouffoir* is filled in with a large-winged cherub head; the ground of the band is white enamel. The heads are unglazed, but the cherubs' wings are in coloured enamels.

5890.

NDREA (?) DELLA ROBBIA. Fragment, a colossal head of an aged bearded man, for a figure of the Almighty, probably originally in the upper part of a large altar-piece. Height 1 foot 8 inches.

The head itself is left in the mat terra-cotta, but portions of the drapery indicate that the rest of the work was in coloured enamels.

2555.

UCA or Andrea della Robbia. Circular bas-relief plaque. Medallion head of Cæsar, enamelled terra-cotta, in white, on blue background. Diameter 1 foot 3 inches.

WORKS OF THE LATER PERIOD OF ANDREA DELLA ROBBIA,
AND OF HIS SONS AND FOLLOWERS.

3986.

SCRIBED to Andrea or Giovanni (?) della Robbia. Alto-relievo of the Last Supper, enamelled in proper colours. Width 5 feet 4 inches, height 1 foot 10 inches.

This composition, which occupies an oblong panel, may, very pro-

bably, have been originally placed over the door of a refectory. The heads, hands, and other nude details, are covered with an enamel glaze which approximates to flesh colour; this tint is obtained, very ingeniously, by merely reducing the thickness of the ordinary white enamel, and probably, at the same time, diminishing the dose of tin or white pigment in the enamel in these portions, which, by allowing the dark reddish tint of the terra-cotta to show through the glaze, produces the appropriate effect or tint alluded to.

7235.



ANDREA DELLA ROBBIA (?), or School. Relievo, within an architectural framework. The Angelic Salutation. Height 8 feet, width 4 feet 6 inches.

The Angel, with a lily-branch in his hand, kneels before the Virgin, who stands in a momentary attitude of surprise. In the background is a richly-ornamented bedstead, with two vases containing lilies standing on the cornice. The Almighty, a half-figure issuing from the clouds, and surrounded by cherubim, is seen in the upper part of the composition; the Holy Spirit, in the form of a dove, descends from His outstretched hands.

The framework of this relievo is in every part elaborately ornamented with arabesques; two pilasters support a semi-circular archband, crowned by elegant crests or *acroteria* of honeysuckle ornaments. The pilasters are supported on a moulded string course or cornice, upheld by two console brackets. The two principal figures are three-fourths of life-size, and are in nearly full relief. The entire composition is covered with a simple white enamel glaze, and the ancient oil gilding, with which the ornaments and other details were picked out, still in great part remains. It is probably a work of Andrea's later period, during the time of his association with his sons; circa 1500-20 (?).

1090.



ANDREA or Giovanni (?) della Robbia. Statuette, in enamelled terra-cotta, of a female Saint in the habit of a nun of the Dominican order. At her feet a dragon swallowing up a child. Probably intended for St. Catherine of Siena. Height 1 foot 5 inches.

6736.

NDREA DELLA ROBBIA, or of his School. *Tabernacolo*, enamelled in varied colours. Height 4 feet 3 inches, width 2 feet.

A regular architectural shrine frontispiece, with a triangular bracket at bottom, and semicircular pediment at top, richly ornamented with arabesques, cherubim, and small figures of angels, &c. is enlivened by coloured enamels of the most brilliant tints: on each side, pendant from the angles of the cornice, hangs a massive festoon of fruit and foliage in natural colours.

1028.

NDREA DELLA ROBBIA, or School. Statuette, in the round. Height 11½ inches.

The young St. John the Baptist, kneeling in an attitude of prayer. The head and nude limbs are unglazed, whilst the hair of the head, robe of camels' hair, and the ground on which the figure is kneeling, are enamelled in proper colours.

7413.

NDREA DELLA ROBBIA, or School. Circular medallion. The Holy Spirit as a dove descending on six kneeling ecclesiastics: surrounded by an architrave or border of the leaves and flowers of the wild rose. Terra-cotta, enamelled in colours. Diameter of the medallion 2 feet 11 inches, width of the architrave 7½ inches.

This is an example of one of the medallions the original destination of which was for insertion into a vaulted roof or ceiling. From the somewhat rough and sketchy execution, it is evident that it was intended to be seen at a considerable distance from the eye. The architrave which now encompasses the medallion was probably not the original border which surrounded it *in situ*.

4235.



RELIEVO, in enamelled terra-cotta. A work of the Della Robbia family (?). Height $16\frac{1}{2}$ inches, width 13 inches.

St. Jerome kneeling in prayer before a crucifix ; the background a rocky landscape with various wild animals. The limbs and face of the saint and also of the crucifix are unglazed, having been originally painted in distemper. The rest of the surface of the rilievo is enamelled in proper colours ; to all appearance this is a work of the last quarter of the 15th century.

4677.



ASCRIBED to Andrea or Giovanni della Robbia ; circa 1520. An *amorino* seated, playing the bagpipes. Height 1 foot 5 inches. Presented by His late Royal Highness the Prince Consort.

412.



SCHOOL of Andrea della Robbia. Relievo, in a semi-circular-topped panel. A half-figure of the Virgin adoring the infant Saviour, who lies on the ground near her ; in the background is seen the youthful St. John, and three lily-branches growing erect. Terra-cotta, enamelled in white on blue ground. Height 2 feet $2\frac{1}{2}$ inches, width 1 foot $6\frac{1}{2}$ inches.

4065.



RELIEVO, in enamelled terra-cotta. A work of the Della Robbia *botega*. Height 2 feet 1 inch, width 1 foot $9\frac{1}{2}$ inches.

The Angelic Salutation. On the right is the Virgin seated on a throne within an interior of picturesque Florentine architecture ; the

announcing angel enters from an opposite doorway. In the upper part of the composition is seen the Almighty Father descending, surrounded with cherubim. The faces and other nude details of all the figures are unglazed, whilst all other parts of the rilievo are enamelled in their appropriate colours.

The mere execution of this rilievo is apparently of the later period of the Della Robbia *fabrique*; but the invention and actual modelling of the composition, in all probability, are of an earlier date and by an independent artist; it may be merely a cast or reproduction in Della Robbia ware of a rilievo originally executed in marble or bronze. The general aspect and style of the composition appears to recall, in some degree, the works of the "Maiano" family; the figure of the announcing angel, in particular, having great resemblance to the similar one in marble in the well-known altar-piece by Benedetto da Maiano, in the church of Monte Oliveto, in Naples.

4248.



SCHOOL of Andrea Della Robbia; circa 1500-20. Life-sized statue of St. Matthew, in enamelled terracotta. Height 5 feet 5 inches.

2413, 2414.



SCHOOL of Andrea della Robbia. Statuettes of St. Stephen and St. Anthony, in terra-cotta, partly glazed with coloured enamels. The heads, hands, &c. are left unglazed. Height of each 2 feet 11 inches.

These specimens are of the later time, or period of decline, of the Della Robbia *bottega*; circa 1520 (?).

4563.



CIRCULAR medallion. A "*stemma*" or coat of arms. Manufactory of the Della Robbia family. Diameter 3 feet 4 inches.

A frame or border of egg-and-tongue moulding encloses an elegantly-

formed shield; the blazon azure, a fir-tree on a monticule, supported on each side by a lion rampant, all proper

7397.

 SQUARE armorial relieve or "*stemma*," in enamelled terra-cotta. Manufactory of the Della Robbia family; dated 1512. Height 2 feet $\frac{1}{2}$ inch, width 1 foot $8\frac{1}{4}$ inches.

Within a moulded border is a shield, bearing gules, vair or; on each side of it, on the margin, is painted a device of an upright thorn or bramble-stock, and underneath on a tablet, in bold, well-formed characters, is inscribed, "Simonetto di chorso dall arena p^a. M.D.XII." This tablet was doubtless inserted in the wall of the *Palazzo Pubblico* or town-hall of some Tuscan town. It records the year of office, as *Podestà*, of the individual above-named.

4517.

 SQUARE armorial shield or "*stemma*," in enamelled terra-cotta. Manufactory of the Della Robbia family. Height 20 inches, width 16 inches.

The shield is enclosed within a moulded frame or architrave. The heraldic charge, azure, a fesse breteſſed, between three estoiles of eight points, or.

6863.

 SCHOOL of the Della Robbia. Oval relieve, a recumbent River-god with an urn. Length 1 foot 7 inches, height 1 foot 3 inches.

The style of this very unusual work resembles that of Il Tribolo or Pierino da Vinci, and its date is probably towards the middle of the 16th century; it is consequently one of the latest works of the Della Robbia school.



Italian Sculpture. 15th and 16th Centuries.

FLORENTINE SCHOOL.

7720.



RIBUNE, or *Cappella Maggiore* of the conventual church of Santa Chiara, Florence. Originally erected A.D. 1493.

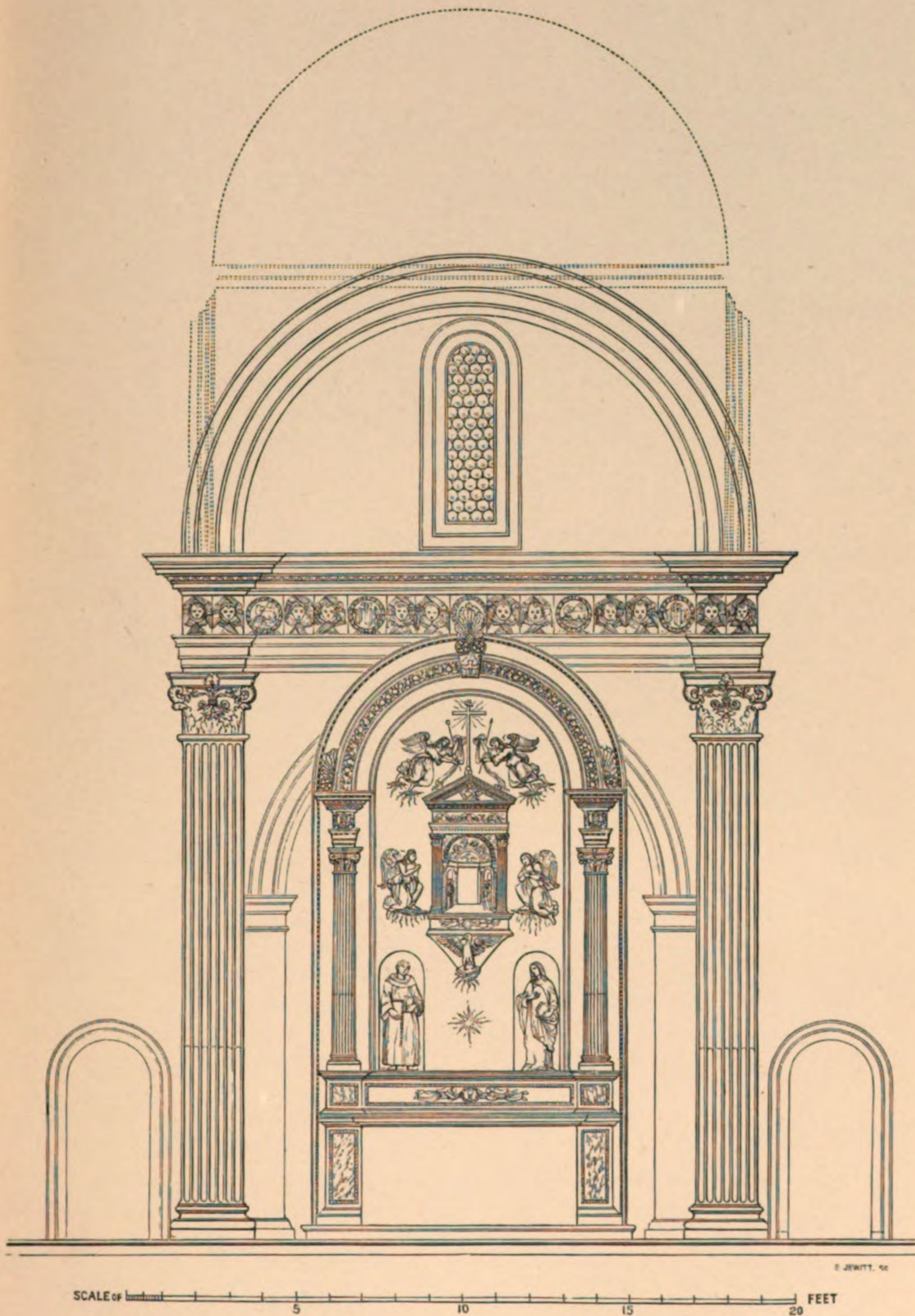
The ancient convent of Santa Chiara, in the Via Santa Maria, Borgo Santo Spirito, Florence, was suppressed, like so many others, early in the present century; but a part of the church, comprising the *cappella maggiore* or choir and a small portion of the nave in front of it, was retained as an oratory down to the year 1842. At that period, however, its close proximity to the great church of Santo Spirito, and the want of an adequate endowment for the maintenance of the services, caused it to be abandoned; the building was accordingly formally desecrated and converted at once into a sculptor's studio. Having become the property of a speculator, the owner soon turned his attention towards the sale of the various monumental decorations of the edifice. An appeal was, in the first place, made in a public journal of Florence for its acquisition by the city, as an important public monument; but this attempt met with no response, and thenceforth every effort was made to dispose of the decorative sculptures in detail, fortunately without success. Finally, in the winter of 1860, the right of removing all such portions of the edifice as might be deemed desirable, was acquired for this Museum. It was seen at once, that the importance of the work to a collection like the present, as a complete specimen of Florentine architecture of most characteristic style, could scarcely be overrated. Fortunately the nature of the building admitted of the removal of all the portions essential to its reconstruction, and accordingly all the ashlar stone facings of the interior of the edifice, together with the marble

high-altar, have been brought to England ; and it is now purposed to rebuild the entire work precisely as it originally stood.

This work is, probably as a whole, as complete and unaltered as any similar edifice now extant in Florence. It will virtually present, when re-erected, an excellent specimen of the style of the celebrated reviver of architecture in Italy, Filippo Brunellesco ; for, although not actually constructed by him, (being supposed to have been built by his follower, Simone Pollaiuolo, called *Il Cronaca*,)* it is so entirely coincident in every line, form, and detail, with the corresponding parts of Brunellesco's two great churches, Santo Spirito and San Lorenzo, as to be, in effect, a perfect typical representation of his style. The area of the building is about 18 feet square, the height about 37 feet to the summit of the cupola, which covers it in ; and the marble high-altar, which stands detached within it, is about 19 feet high by 10 feet wide.

The walls and cupola were constructed in brick, and all the decorative details, mouldings, architraves, arch-bands, pilasters, &c. in ashlar work, of Florentine *pietra serena*, wrought with great perfection. Every stone of this ashlar was carefully dismounted, marked, numbered, and brought away ; so that no difficulty will be experienced in re-constructing the building with absolute accuracy. The frontispiece or chancel-arch, which opened out into the church, is semicircular, having a deep and massive moulded arch-band supported on square piers or pilasters, fluted and crowned by richly-carved capitals, of the usual *Brunellesco* version of the Corinthian order. A regular entablature and massive cornice of many members intervene betwixt the capitals and the arch-band, and are continued all round the interior of the chapel ; the entire order is in fact carried out in each of the three sides, and each of the walls beneath is likewise filled in with a minor blank circular arcade. The frieze, which goes all round the interior, is in glazed terra-cotta—the work doubtless of Andrea della Robbia—exhibiting one of the few instances remaining of the architectural adaptation of this mode of decorative sculpture. The design consists of cherubim, alternating with wreaths or garlands, enclosing the sacred monogram and other religious emblems, in coloured enamels on a blue ground. The *lunette* above the cornice on each of the three sides

* Richa, "Notizie Istoriche delle Chiese Fiorentine," vol. ix. page 85, states that the church was erected in 1493 :—"Appiè dell' altar maggiore giace sepolto sotto lapida di marmo, Iacopo di Ottavio di Bongianni di Mino, che fabbricò la chiesa nell' anno 1493. Veggendovisi l' arme di sua casa composta di due colombe rosse, che bevono ad un calice in campo bianco."



7720. Geometrical Elevation of the Tribune, or "Cappella Maggiore," of Santa Chiara, Florence.

is filled in with a small semicircular-headed window, with a broad-moulded architrave: and above the summit of the principal arch-band runs a secondary cornice, from which rises a plain hemispherical cupola.

The altar is the original high-altar of the church; it is known to be the work of the sculptor Leonardo del Tasso, executed probably twenty or thirty years after the completion of the shell of the building, and was evidently designed to form part and parcel of the entire composition of the tribune; it is thus in perfect keeping with the leading lines of the architecture:—an accordance, of which there are but few instances now remaining in the Italian churches, the high-altars having been generally either replaced by more recent erections of the florid 17th or 18th century styles, or originally designed of a style independent of that of the edifice. The quadrangular altar itself, standing on a single step, is backed by a lofty reredos of marble, with a semicircular arched top, corresponding with the general arcaded arrangement of the interior. A *gradino* or *predella*, ornamented at the sides with arabesques, and in the centre with two flying angels holding a chalice, immediately surmounts the altar, and serves as a *dado* or pedestal to the architectural structure above. This consists of a wide border or architrave, grounded in Florentine red marble; the enriched moulding, which bounds it, being in Carrara marble. On this ground is detached an arcade or order of fluted Corinthian columns supporting a wide arch-band, richly sculptured with a continuous garland of foliage and fruit, also in white marble. The summit of the altar is crowned by a *palmette* or honeysuckle ornament. The large centre panel (“*fondo*” or background) is in black marble (*pietra di paragona*), and in the centre is inserted the marble *tabernacolo*, already described (No. 7720A); this is upheld on each side by two flying angels, sculptured in high relief in white marble, and thus boldly detached on the black ground, whilst two other flying boy-angels hold up a crucifix in the upper part, above the pediment of the *tabernacolo*. Underneath it and standing on the *gradino* are two marble statues, of small life-size, recessed in niches in the black marble ground, respectively representing San Francesco and Santa Chiara.*

* Richa, “Chiese, &c.” vol. ix. page 84, notices these statues and the tribune generally as follows:—“La capella maggiore sta sotto una Tribuna, retta da quattro pilastri scannellati di Ordine Corintio, con fregio arricchito di Cherubini di terra invetriata della Robbia. Quivi lodano i professori due statue minori del naturale in marmo di tutto rilievo, poste sull’altare, rappresentanti S. Francesco, e S. Chiara con quattro angeli, che mettono in mezzo il ciborio, condotti con grazia da Lionardo del Tasso.”

The exquisite *tabernacolo*, believed to be the work of Desiderio da Settignano, and probably executed half a century before the rest of the altar, (see ante, p. 28,) was evidently, as a notable and precious work, removed from its original position and adapted as a part of Del Tasso's general design. The sculptures of this altar are mentioned by Vasari as one of Leonardo del Tasso's principal works.*

We have thus a joint work of four great Florentine sculptors; Desiderio da Settignano, Simone Pollaiuolo, Andrea della Robbia, and Leonardo del Tasso, to whom should be added, as the *Capo scuola* or master mind, from whom the original architectural idea essentially though indirectly proceeded, the ever-memorable Filippo Brunellesco; and when re-erected, this Museum will possess, in it, a standing illustration of the modes of association of *quattro-cento* sculpture with architecture, to be seen nowhere else out of Italy.

(See *Wood-engraving*, which shows a geometrical elevation of the entire structure.)

7568.

FLORENTINE *quattro-cento* sculpture; period and manner of Desiderio da Settignano. Frontispiece of a *tabernacolo*, in *pietra serena*. Height 5 feet, width 2 feet 1 inch. (Gigli-Campana Collection.)

The inscription on a band beneath the door, "*Hic est locus reliquiarum*," sufficiently denotes the destination of this work. It was evidently the frontispiece of a small cupboard in the wall in the sacristy of a church. The Italian terms, "*tabernacolo*," "*ciborio*," and sometimes also "*sacratio*," are employed to designate these receptacles; which, though most frequently intended for the keeping of the consecrated wafers, were evidently, as shown in the present example, also sometimes destined for the custody of relics.

* Life of Andrea dal Monte Sansovino, the master of Tasso, vol. viii. page 173.

See also, for information respecting Leonardo del Tasso, note to the Le Monnier Vasari, under life of Benedetto da Maiano, vol. v. page 135, and Nägler "*Kunstler Lexicon*," who also specifies the Santa Chiara statues. According to Bottari, also, Leonardo flourished circa 1550.

5888.

 RACKET of a *tabernacolo*. Florentine *quattro-cento* sculpture, in *pietra serena*. Date, first half of the 15th century. Width 1 foot 8 inches, height 1 foot 5 inches.

5886.

 RACKET of a *tabernacolo*, in *pietra serena*. Florentine sculpture; circa 1480. Width 2 feet, height 1 foot 8 inches.

In the centre of the triangular space, which is bounded by two elegant cornucopias filled with flowers, is a standing *amorino* in high relief, holding a large lily-branch gracefully thrown over his shoulders. Unfortunately it is not possible to determine the author of this beautiful fragment.

5796.

 RACKET of a *tabernacolo*. Florentine *quattro-cento* sculpture in marble. Width 3 feet 3 inches, depth 1 foot 6 inches.

Amongst the ornamental motives of this bracket may be noticed the constantly-recurring cornucopia, combined with rich foliated scroll-work, a large cherub's head with outstretched wings, and a shield charged with the well-known "*palle*" of the Medici family, denoting that the work of which it formed a part was due to the munificence of some member of that noble house.

5893.

 LORENTINE sculpture; circa 1490. Carved and gilded wood frame or shrine, the frontispiece of a *tabernacolo*. Height 4 feet 9 inches, width 3 feet.

This elaborate and beautiful decorative work is, doubtless, by one of the great Florentine sculptors of the end of the 15th century. It offers a remarkable example of sculpture in relief, treated as though

seen in perspective. The profusion of ornamentation renders it impossible to give a detailed description. All the details are executed with the most delicate finish, whilst, at the same time, they are skilfully subordinated to the architectural design as a whole.

6738.

 LORENTINE sculpture; circa 1490. Chimney-piece, in *pietra serena*. Width 9 feet 6 inches, height 8 feet 6 inches.

The jambs are filled in with arabesque ornaments in bas-relief, and are surmounted by acanthus-leaf consoles, which support a deep frieze, decorated in the centre with a *stemma* or shield of arms within an olive-wreath, flanked on each side with terminal birds or griffins and scroll foliage. The frieze is crowned by a bold enriched cornice.

5959.

 AVABO, "*lavello*," "*lavamani*," or "*acquaio*" (fountain or sink), in *pietra serena*. Florentine sculpture; circa 1490 (?). Extreme height 13 feet 6 inches, width across cornice 10 feet.

This elaborate monument consists of an architectural frontispiece decorated with pilasters, architraves, friezes, &c. and crowned with a massive cornice surrounding a sunk recess or niche with an arched top, filled in with a ribbed or fluted shell. The recess contains an oval vase or cistern for the water, elevated on a baluster-shaped pedestal. Every portion of the surface is carved with very elaborate arabesque ornaments, executed with incredible labour, in the purest style of the Italian revival.

It was removed in 1860 from the interior of a house in the Via degl' Archibufieri in Florence, belonging to the Molini family, the well-known Florentine booksellers. It has been supposed to be the "*lavamani*," mentioned by Vasari, as having been executed by Benedetto da Rovezzano and Iacopo Sansovino for Bindo Altoviti (see Life of Benedetto). The general style appears, however, to be more in accordance with that of Benedetto da Maiano, to whom it was also ascribed in Florence. Its date is probably towards the end of the 15th

century ; and it has apparently an earlier and more pronounced *quattrocento* character than the joint work alluded to may be supposed to have exhibited.*

It may be noticed that the dark grey or black stone in which this and so many other specimens in this collection are executed is a sure indication of their Florentine origin. This stone, which from the fineness, softness, and homogeneity of its texture is perfectly adapted for the purposes of sculpture, is found in great abundance in the valley of the Arno, and the mountains which surround Florence. Its peculiar aspect must be familiar to every one who has visited the ancient palaces and churches of that city, the grandeur and solemnity of which are not a little enhanced by its austere, bronze-like colour. It is variously called "*macigno*," "*pietra serena*," or "*pietra di Settignano*," or of Fiesole, &c. according to the particular district or quarry from which it is procured. Benvenuto Cellini, in his treatise on goldsmiths' work and sculpture, has given the following account of the various qualities of this stone :—"In the mountains of Fiesole and at Settignano, places close to Florence, are found stones of a bluish colour, called *serene*, which, for their beauty, fine texture, and easiness to work, are much in use for columns and other ornaments, and statues ; but as they do not resist the water, and as they will not stand the open air, they are only fit for sculptures which are under cover ; this drawback, however, does not apply to another sort of stone of a tan colour, called *morta*, also found in the same localities. This variety, although soft and easy to work, and in every respect excellent for figures and ornaments, resists both the winds and rains, and every other action of time ; and the same thing may be said also of the *pietra forte*, which is of the same colour and is also found in the same quarries, and which in like manner is particularly fitted for the same kind of work—such as figures, coats of arms, and masks to place over doorways ; but whilst the former varieties are found in beds of a great size, of this latter kind, on the contrary, the pieces are found only of small dimensions." See the original text in the "*Due Trattati, &c.*" *Fiorenza, Valente Panizzii and Marco Peri*, 1568, leaf 56.

* Cicognara, "*Storia della Scultura*," vol. v. p. 199, however, attributes it to Benedetto da Rovezzano ; he alludes to it as follows :—"Ma questo genere di sculture, d'ornati e di piccole figure, fu portato a maggior perfezione in Toscana da Benedetto da Rovezzano, il quale intagliò in Firenze diversi acquai e cammini di macigno, con tanta eleganza e gusto di disegno e leggerezza di tocco, e difficoltà di trafori che da nessuno in quel genere fu sorpassato, un acquajo e un cammino de questo genere videsi nella casa ora abitata dai signori Molini librai di Firenze."

It will be observed of the present *lavello*, the stone of which is of the *blue* variety or true *pietra serena*, that the surface of all the lower portions exposed to the water of the fountain has perished, whilst in the parts always kept dry the most minute and delicate carvings are as perfectly preserved as when they first left the sculptor's chisel.

7631.

BASSO-RELIEVO, in marble. The Virgin and Child. Florentine sculpture; circa 1470. Master unknown. Height $16\frac{1}{2}$ inches, width $12\frac{1}{2}$ inches. (Gigli-Campana Collection.)

The Virgin, a half-length standing figure, holds the infant Saviour in her arms; the latter has a bird in his hands. The background shows the interior of a room with a coffered ceiling sculptured in perspective. A very distinct and original character seen in the animated countenances of both the Virgin and the Infant, and the peculiar treatment of the rilievo itself, seem to show that it is by a hand not otherwise represented in this collection. The general style is that of the immediate followers of Donatello, and it exhibits in many respects close analogies with productions of the same kind by both Desiderio and Rossellino. It is, moreover, quite on a level in point of general excellence with the works of those great artists; indeed, in the drawing and modelling of the extremities, tasteful adjustment of the draperies, &c. and the knowledge and judgment displayed in the arrangement of the various details, with a view to secure the most striking and picturesque effect of light and shade, this little rilievo, which is executed in the characteristic flat (*stiacciato*) style, is a masterpiece.

FLORENTINE QUATTRO-CENTO SCULPTURE, CONJECTURALLY
ASCRIBED TO THE SCHOOL OF THE MAIANI.

4102.

 SMALL marble bas-relief in a semicircular-headed panel. The infant St. John the Baptist walking in a landscape. Height 11 inches, width 7 inches. (Gherardini Collection.)

This rilievo may, with great probability, be ascribed to some member of the Maiano family.

7625.

 LORENTINE terra-cotta statuette of St. John the Evangelist; circa 1480 (?). Height 1 foot 9½ inches. (Gigli-Campana Collection.)

Represented as an aged bearded figure, elaborately draped, holding a book; one foot resting on a low step or pedestal, near which is an eagle, the emblem of the saint. Apparently a finished sketch or model for a marble statue; this statuette may possibly be the work of Benedetto da Maiano.

7617.

 UNETTE, basso-relievo, in terra-cotta. The Eternal Father, represented as an aged man in the act of benediction. Circa 1480 (?). Width 2 feet 3¾ inches, height 1 foot 2 inches. (Gigli-Campana Collection.)

Signor Migliarini has observed in reference to the subject of this rilievo:—"It will always be most difficult, whether in painting or sculpture, to represent the ideal of infinite perfection; we must necessarily embody it in an outward appearance similar to our own: but herein lies the difficulty, viz. to avoid giving it our own merely human expression. The author of this work, with great intelligence, has raised his ideas to a high *status* of abstract excellence. The Eternal Father lifts his hands in the act of benediction, he holds the Divine book in his left hand, and looks benignly down on his creatures, whilst the life-giving Spirit

emanates from his breast in the form of a dove. In the beauty and repose of the figure there is nothing human but the outward form, no passion is expressed, only infinite goodness."

Signor Migliarini ascribed it to Mino da Fiesole; but it appears to the writer to have more resemblance to the works of Benedetto da Maiano, and, in any case, to be by the same hand as the previous work, (statuette of St. John the Evangelist, No. 7625.) It must have been the *lunette* of a small private altar-piece or devotional tablet, and was originally painted in proper colours.

7603.

UNETTE, basso-relievo, in terra-cotta. Florentine work; circa 1480. Width 2 feet 10 inches, height 11 $\frac{1}{4}$ inches. (Gigli-Campana Collection.)

The Eternal Father in clouds, in the act of benediction, a draped flying angel on each side. Although this *lunette* is ascribed by Signor Migliarini to Lorenzo Ghiberti, there can be little doubt that it is by the same hand as the two preceding specimens.

NOTICE OF THE MAIANO FAMILY.

IULIANO DA MAIANO, born 1432, died 1490; Benedetto, born 1442, died 1498; and Giovanni, born —, died 1480.

The three Maiani have a special reputation as architectural or ornamentist sculptors; their celebrity was first acquired as artists in *intarsiatura*, or inlaid wood-work, which was so popular a speciality in Italy towards the middle of the 15th century; and it is evident, from many indications in Vasari, that their labours in this direction, and in wood-carving in general, were not exclusively confined to works of an architectural or monumental nature; that, not only did they undertake the splendid fittings of the choirs and sacristies of churches, the inlaid doors of palaces and council-chambers, but that even the carved and inlaid chests, the chairs, mirror-frames, bedsteads, &c. of this truly magnificent age, were not thought beneath their concern. The Maiani, however, were not the less capable of working in marble, and they were in every respect in as great repute as "high art" sculptors, if we may so phrase it, as any of their contemporaries. It is evident that the brothers frequently worked in common, a habit which,

although, as in the case of the Della Robbia, it resulted in the establishment of a general family style, renders it, on the other hand, very difficult to discover and retain in mind individual peculiarities or mannerisms. From all accounts Benedetto was the most eminent of the three, especially as a sculptor; Giuliano seems to have been more particularly an architect; whilst of Giovanni little or nothing is separately recorded.

THE PRINCIPAL WORKS OF THE MAIANO FAMILY.

EXTANT ARE THE FOLLOWING.

NAPLES. Portions of the sculptures of the portal or triumphal arch of the Castel Nuovo; ascribed to Giuliano.

———— Marble altar with relieve of the Annunciation. Church of Monte Oliveto. The work of Benedetto alone. (After 1492.)

FLORENCE. *Armarj* or *scaffali*, wooden presses inlaid with *intarsia* work; in the sacristy of the Duomo; joint productions.

———— Marble architrave of the door of the audience-chamber in the Palazzo Vecchio (still *in situ*), and the statuette of San Giovanni, formerly belonging to this work, (now in the gallery of the Uffizj;) also a joint work, executed 1475-1481.

———— Marble pulpit in Santa Croce, ascribed by Vasari to Benedetto, and doubtless his greatest work. (1474.)

———— Gallery of the Uffizj. Bust of Pietro Mellini, by Benedetto. (Dated 1474.)

———— Bust of Giotto in the Duomo, by Benedetto. (1490.)

———— Tomb of Filippo Strozzi in Santa Maria Novella, by Benedetto. (1493.)

FAENZA. Marble altar and shrine of San Savino in the Duomo.

PRATO. Road-side oratory, called the “tabernacolo dell’ Ulivo,” containing a marble altar, the joint work of the three brothers, executed at their own expense, on their own property. (1480.)

ASCRIBED to Benedetto da Rovezzano; circa 1480-90 —1550-60. Circular medallion, containing a female bust, in full relief, in a concave or hemispherical recess.

In enamelled terra-cotta. Diameter 2 feet 2 inches.

This medallion was recently brought from the store-rooms of Hampton Court Palace, where it had lain for a long period. It represents an heroic personage, it may be Cleopatra or Zenobia. The head is encircled by a laurel-wreath, and the bust or drapery, enriched with elaborate ornaments, enamelled in orange or gold colour. The head itself is in white enamel, and the background in black or dark purple, (manganese colour.)

This interesting work is probably the only example, now extant, of the architectural enamelled terra-cotta sculptures of the Florentine school, which were brought into vogue, both in England and France respectively, by Henry VIII. and Francis I. In France, Girolamo della Robbia put in practice the precise methods of production and general style of art of his school and family, and the Chateau de Madrid, near Paris, which he decorated, both inside and out, with enamelled sculptures, probably afforded the completest illustration of the application, on a grand scale, of "Della Robbia ware" to architecture ever achieved. A reference to the views and elevations of this celebrated building, given in the work of Philibert de l'Orme, shows that medallions with busts similar in style to the present example were a conspicuous feature of the design. Not a single fragment, however, of these sculptures is now known to be extant.* In England, Hampton Court Palace, the so-called "Holbein Gate," at Whitehall, and probably other buildings erected at the same time, were enriched with terra-cotta medallions executed by foreign sculptors.

The only works of the kind which still remain to us are the series of terra-cotta medallion busts, surrounded with rich arabesque borders, let into the walls of Wolsey's buildings at Hampton Court Palace. These, and the medallion now in question, are obviously by the same hand, (in all probability that of Benedetto da Rovezzano.) The Hampton Court medallions, eight in number, are the remains of a series representing the twelve Cæsars, traditionally said to have been presented by Pope Leo X, in 1518, to Cardinal Wolsey. This account most likely is substantially correct; at that date Benedetto da Rovezzano was in full occupation in Florence, as a decorative sculptor, probably well known to Leo X. and all the Medici family, and the gift is just such an one as Leo would be likely to make to the great Cardinal, whose

* The building itself was ruthlessly destroyed during the Reign of Terror in 1793, and the materials sold to mend the roads. It is said that the contractor who purchased them, in his fear left the momentary possession only of ornamental details, many of which were of an heraldic nature, should afford a possible ground of denunciation against him as a royalist, carefully and punctiliously caused all the enamelled sculptures to be broken into small fragments.

palace he doubtless knew to be in course of erection; for it is obvious that these medallions, in red terra-cotta, were expressly executed to match the brick architecture of the structure. Several of the series were perhaps taken down at the time of Wren's addition to the palace in the time of William III; one of them (probably one of the eight now *in situ*) is said to have been recovered during the present century from a cottage in the village, where it had been bricked into a garden-wall. Nothing is known, however, of the original application of the present enamelled medallion. The writer would suggest that it may have been one of those formerly in the "Holbein Gate," at Whitehall, pulled down in the last century. This gate, judging from the engravings of it, was flanked by octagonal turrets, and seems to have had a general resemblance to the Hampton Court architecture; it is said to have been built of glazed bricks, probably diapered in ornamental patterns, and the elevation displays several medallion busts inserted into the walls in the same manner as at Hampton Court. From the fact of glazed bricks being externally used in its construction, it may be supposed that the medallions would be also glazed or enamelled like the present specimen.*

An examination of the glaze and enamel colours of this medallion leads to the belief that it was executed in England; the enamels, though of the usual stanniferous composition, being totally different in quality and general aspect to those of the Della Robbia family. The white enamel, in particular, is a far less perfect covering than that of the Florentine artists; it is, in fact, exactly similar to the glaze of the ordinary enamelled pottery of England, or Delft, currently manufactured at the same period, unlike the Della Robbia glaze, which is so perfectly adapted to the material on which it is applied, that it scarcely ever cracks or scales off; that of the present medallion is covered with a net-work of cracks, produced by the action of the weather and the unequal expansion and contraction of the glaze and the terra-cotta body on which it is placed. Moreover, the colours employed, (the ground of the medallion being in black enamel, the ornaments in bright orange,) produce an entirely different effect from the Della Robbia wares, in which the opposition of blue and white enamels is all but invariable. The adoption of a different scale of colouring in the present instance, however, was evidently induced by

* Dallaway, Notes to Walpole (ed. Bohn, 1849, vol. i. page 133) says that four of the "large circular medallions of busts" from the Whitehall Gate are preserved at Hatfield Peveril, Herts.

different conditions of the materials of construction of the building in which the medallion was to be inserted, the black ground being intended to match the black-glazed bricks. The same consistent adaptation of the colour of the sculptures to the red brick architecture, has been already noticed in the case of the medallions *in situ* at Hampton Court, as an evidence that they were specially executed for that building.

It is not unlikely that the execution of these medallions for the Cardinal's new palace, was the cause of Benedetto da Rovezzano's coming to England. It appears from Walpole (vol. i. page 109), that, somewhere betwixt 1524 and 1529, he had taken in hand the execution of Wolsey's celebrated sepulchral monument at Windsor; and he may even have continued in England till the death of Henry VIII. (1546). During this period, though mainly occupied with this monument which, after Wolsey's disgrace, the king adopted and continued as his own sepulchre, he doubtless executed many other minor works; and the writer, believing that this medallion and those at Hampton Court display a specific resemblance to Benedetto's style, as shown in his works in Florence, is led to suppose that they were executed by him in rivalry of the similar works, which were being produced, on so grand a scale, for Francis I. by his fellow-countryman, Girolamo della Robbia.

The magnificent bronze tomb, like so many other vast designs of a like nature, being left unfinished at the king's death, was never afterwards taken in hand; and it was finally demolished, and the bronze sold for old metal, during the civil war in 1646.

The exact date of the birth of Benedetto da Rovezzano is unknown; it was somewhere betwixt 1480 and 1490: his death took place, between 1550-60, he having been blind for many years before. Vafari states that the malady, which ultimately caused his loss of sight, first attacked him in England, and was aggravated by his being obliged to stand so long near the fire, whilst engaged in the preparation of bronze castings for the king's tomb.

Of his works now extant it is possible that the *lavello* in this collection, if it be, as has been supposed, the one executed for Bindo Altoviti, is one of the most important. Others are:—

FLORENCE. Chimney-piece, in *pietra serena*, in the Palazzo del Turco, (executed for Piero Francesco Borgherini.)

———— Church of the Carmine. Marble monument of Piero Soderini.

———— Church of S. S. Apostoli. Tomb of Oddo Altoviti.

———— Sta. Maria del Fiore. Marble statue of St. John the Evangelist.

FLORENCE. Gallery of the Uffizj. Five basso-relievos, executed for the chapel and tomb of San Giovanni Gualberto, church of Sta. Trinità. Begun in 1515, but never actually erected.

6742.



ANDREA FERRUCCI. Circa 1440-1520. Altar-piece, in Carrara marble, executed circa 1490. Height 12 feet, width 9 feet.

This work is in three compartments, with its *predella* or *gradino*, and *lunette* (over the centre portion) complete. In the centre division, sculptured in full relief, is the Rood or Crucifix, with the Virgin, and St. John, and two Angels; and in the side compartments, in sunk niches, lined with red Tuscan marble, are statues, on a larger scale, of St. Jerome and St. Anthony, one on each side, with other half-figures of saints above them. The pilasters and architraves betwixt the divisions, the friezes, arch-bands, cornices, &c. are all decorated with a profusion of the most admirable arabesque ornaments, sculptured with great perfection of finish. The *predella* forms three compositions of numerous small figures in alto-relievo. The centre division contains a representation of the Nativity, with the Adoration of the shepherds; and the two lateral ones, events from the legends of the saints whose statues stand over them. On the summit of the circular pediment, in the centre, is placed a figure of the infant Saviour; and on each side, over the lateral compartments, a statuette of an adoring angel. The entire work is executed in choice and beautiful statuary marble. It remained until a few years ago, together with the *tabernacolo* next to be described, in its original position in the church of San Girolamo, at Fiesole near Florence. The church and conventual buildings attached (the latter long before converted into a villa) having become the property of the Ricasoli family, on the occasion of a division of property, these sculptures were removed and deposited for sale in the studio of a sculptor in Florence, from whence they were purchased for this Museum. Vasari (Life, vol. viii. page 139) alludes to this altar-piece, and also to the similar one which still remains, *in situ*, in the Duomo of Fiesole, surmounting the high altar, betwixt two flights of steps which ascend to the upper choir. Cicognara (Storia della Scultura, Atlas, Plate 32,) has engraved two of the *predella* subjects* and also two

* Ibid. text, vol. iv. page 272. "Presentano questi due composizioni, un Leone che se arresta senza apportar nocumento al santo, mentre fuggono gli altri fratri spa-

flying angels from the upper part. It is a more elaborate and highly-finished, and in every respect a more important work than the altar still at Fiesole.

6743.



ANDREA FERRUCCI. Marble *tabernacolo* or *ciborio*, in connection with the altar-piece. Height 5 feet 6 inches, width 2 feet 6 inches.

A shrine-like frontispiece, with a door in the centre; when in its original position, affording access to a cupboard in the wall. The original gilt bronze door remains, and is engraved with a half-figure of our Saviour standing in the sepulchre. Two pilasters, carved with festoons and clusters of fruit and flowers, flank the sides and uphold a semicircular pediment or *lunette*, in the centre of which stands a figure of the infant Saviour, in full relief, surrounded by beautiful foliated ornaments. The *tabernacolo* is supported beneath on a triangular bracket decorated with an eagle with outspread wings, and a shield of arms, festoons, &c. It was also brought from the church of San Girolamo at Fiesole, and is executed in the same delicate and highly-finished manner as the altar-piece, with the general style of which it is in strict accordance.

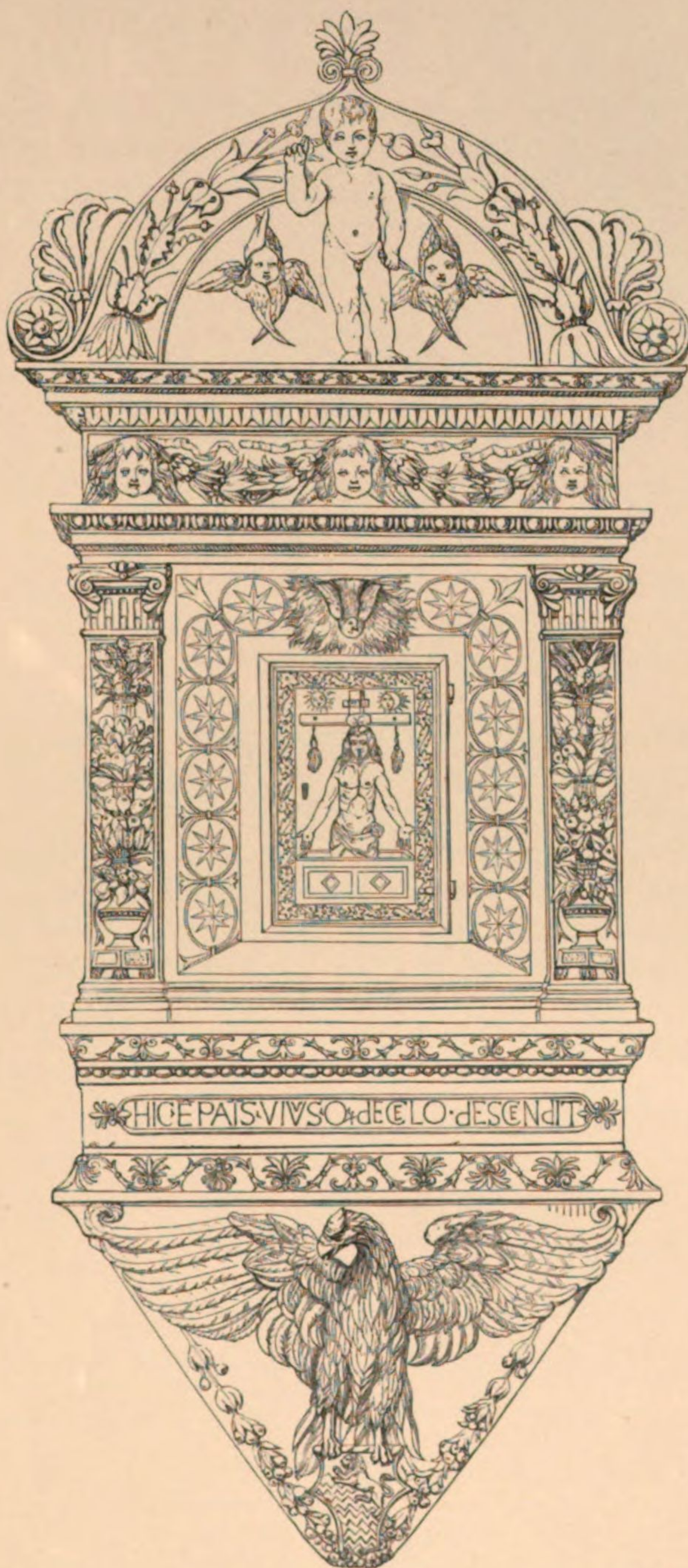
A common position, in Italian churches, of these sculptured *tabernacoli* was in the sacristy; sometimes, however, they are found in private or chantry chapels, in which case they were let into the wall near the altar. A beautiful specimen, the work of Mino da Fiesole, may still be seen, in its original position, in one of the chapels of the well-known church of Sta. Maria del Popolo in Rome. Their use was to contain the "Pyx," in which the consecrated wafers were deposited, and occasionally relics. (*See Engraving.*)

7359.



MARBLE frieze and *lunette* of a *tabernacolo*. Florentine *quattro-cento* sculpture. Master uncertain. Height, including frieze, 2 feet 1½ inches, diameter of *lunette* 2 feet 1 inch.

ventati, e il miracolo della Mula inginocchiata davanti il sacramento, opere sculpite con infinita espressione e grazia. Ma chi non direbbe che i due angeli volanti e laterali alla croce non fossero disegnati di Michel Angelo, &c. &c."



6743. ANDREA FERRUCCI. *Tabernacolo in Carrara Marble.*

The *lunette* is filled in with a half-figure of the Eternal Father in the attitude of benediction; whilst the frieze is decorated with cherubim. The style resembles that of Mino da Fiesole or Andrea Ferrucci.

6737.

HE Virgin and Child, with Angels. Alto-relievo, in Carrara marble. Florentine sculpture; circa 1480. Master unknown. Height 2 feet 8 inches, width 1 foot 11 inches.

The Virgin, a three-quarter figure, seen down to the knee, is seated on a chair or throne with the infant Saviour standing in her lap. In the upper part, in the background, are two boy-angels with garlands, sculptured in low relief.

The quaint hard style and individualised types of countenance, seen especially in the heads of the infant Saviour and Cherubim, seem to characterize this rilievo as the work of a second-rate Florentine sculptor of the following of Donatello, having considerable leaning to the style of Mino da Fiesole. It is impossible to mistake the hand of this master, which is again seen in the marble next to be described; and a rilievo, almost identical in design with the present, is now (1862) in the hands of the Florentine dealer, Signor Gagliardi, having been removed from the staircase of a house in Florence, where the writer saw it two years ago.

The present specimen came from the Palazzo Albergotti at Arezzo, and formerly belonged to a cardinal of that family.

7562.

LTO-RELIEVO, in marble, within a circular-headed panel, by the same hand as the preceding piece. Height 1 foot 11 inches, width 1 foot 2 inches. (Gigli-Campana Collection.)

Half-length figure of the Virgin seated in a chair; the infant Christ, standing on her knee in the act of benediction, holds an apple in his left hand. In the background is a festoon of leaves.

NOTICE OF MINO DA FIESOLE AND ANDREA FERRUCCI.

MINO DA FIESOLE, (born 1400, died 1485,) and ANDREA FERRUCCI, or ANDREA DA FIESOLE, (born about 1440, died 1520,) both came of a race or class of sculptors for which the ancient suburb of Florence was long celebrated; these men were accustomed to work the quarries of black stone in the neighbourhood of Fiesole, just as at the present time a school of artist-workmen has sprung up at the little city of Massa-Carrara, working the marble from the neighbouring quarries into an infinity of semi-commercial productions for exportation to all parts of the world. The *quattrocento* Fiesolani, however, were famous as ornamentists, and their talent in this branch, doubtless, rendered the younger and abler of them welcome assistants to the great Florentine *maestri* in their monumental works. Mino da Fiesole belongs to a somewhat earlier period than Andrea Ferrucci; he is in every respect a better known and more familiar artist. Vasari states that he was a scholar and imitator of Desiderio da Settignano; but it is evident from discrepancies in dates, and the general vagueness and uncertainty of all his facts concerning both artists, that little or no dependence can be placed on this assertion; if born in 1400, indeed, as Vasari states, Mino must have been an older man than his supposed master; the present collection, unfortunately, does not contain any specimen which could be ascribed with absolute certainty to Mino.

With respect to Andrea Ferrucci, Vasari, who was evidently inclined to hold in little esteem the semi-industrial art of the Fiesulan school, accords to him less than the usual praise. Cicognara, on the other hand, places Andrea on a higher level than even his countryman Mino.* The honourable and responsible posts accorded to Andrea by the magistrates of Florence, however, sufficiently indicate that he was considered one of the most eminent *maestri* of his time. He was a skilful architect as well as a sculptor, and, like so many Florentines, exercised his art in various parts of Italy, notably in Naples.

* Storia della Scultura, vol. iv. p. 471. "Ma se questo Mino fu eccellente scultore, lo fu ben più famoso ancora e distinto Andrea Ferrucci, per quanto sia del Vasari reputato fra gl'ingegni mediocri."

PRINCIPAL EXISTING WORKS OF MINO DA FIESOLE.

- F**LORENCE. Santa Croce, in the chapel called "della Noviziata," marble *tabernacolo*.
 ————— Convent of Sto. Ambruogio. Marble *tabernacolo* for relics.
 ————— La Badia. Marble relieve of the Virgin and Child.
 ————— ————— Circular relieve, Virgin and Child (over the entrance-door).
 ————— ————— Tomb of Bernardo de' Giugni.
 ————— ————— Tomb of Conte Ugo. (The principal work of Mino, executed 1481.)
 ————— Gallery of the Uffizj. Marble bust of Piero de' Medici.
 FIESOLE. In the Duomo. Tomb of the Bishop Leonardo Salutati.
 ————— Marble altar-piece.
 ————— Marble bust of Rinaldo da Luna, (dated 1461.)
 PRATO. Portions of the marble pulpit in the cathedral (two *relievi* representing the story of San Giovanni, 1473).
 VOLTERRA. Marble *tabernacolo* in the cathedral.
 PERUGIA. Church of St. Piero. Marble altar-piece in the chapel of the Sacrament.
 ROME. In the church of Santa Maria sopra Minerva. Monument of Francisco Tornabuoni.
 ————— In the church of Sta. Maria in Trastevere. Marble *tabernacolo*.

PRINCIPAL WORKS OF ANDREA FERRUCCI NOW EXTANT.

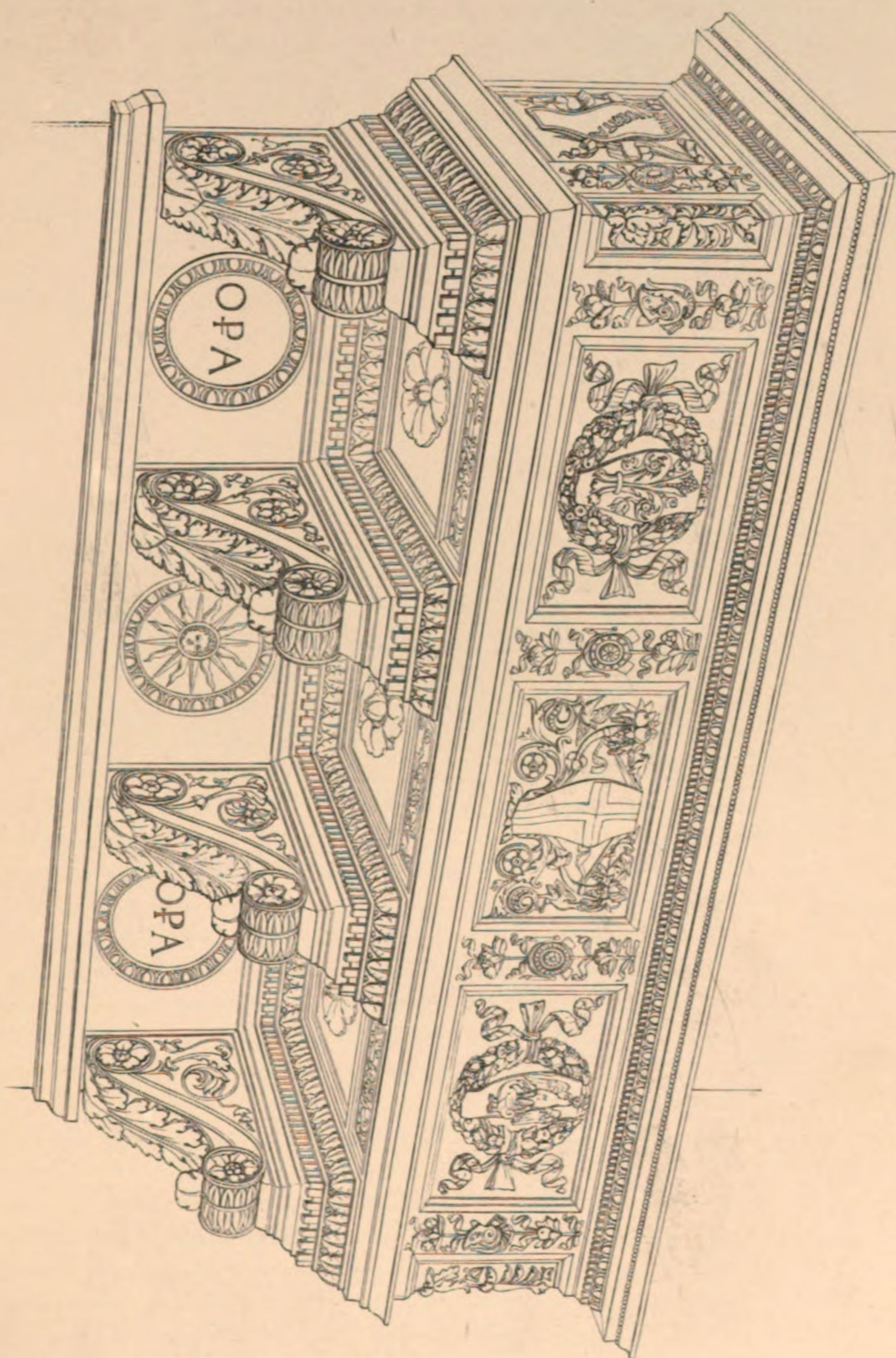
- P**ISTOIA. Marble chapel and baptismal font in the church of San Iacopo.
 FIESOLE. Marble altar-piece in the Duomo.
 FLORENCE. Statue of St. Andrew and bust of Marsilio Ficino in the Duomo.
 ————— Wooden crucifix in the church of Sta. Felicità.

5895.

CANTORIA, or singing-gallery, of the conventual church of Santa Maria Novella, Florence. The work of Baccio d' Agnolo; circa 1490-1500. In white marble. Length 16 feet, height 7 feet 6 inches, projection from the wall 5 feet.

This gallery is an elaborate architectural structure, forming an oblong rectangular projecting balcony, supported on four massive brackets, or trusses, and crowned by a bold cornice. The front is divided into three square sunk panels by upright pilasters, four in number, in each of which is a pendant string of trophies of arms and arabesques. A panel, similar to those in front, fills each end of the gallery. The decoration of these panels consists of large shields of the shape usually called a "*testa di cavallo*," surrounded with finely-executed wreaths of foliage, arabesques, foliated scroll-work, &c. The devices on them are the various arms or *imprese* of the Florentine republic, viz. (on the shield at the end, left hand), a bend, with the motto "*Libertas*" cut in relief, (in front, the first on the left,) a richly foliated Florentine *giglio* or fleur-de-lys; (in centre) a St. George's cross; (on the right) a spread-eagle standing on a dragon; and (in the end compartment on the right) a device of three flowering lily-branches tied together by a label-scroll. The brackets are ornamented with large acanthus-leaves and beautiful arabesque scroll-work, whilst a system of elaborately-carved mouldings surrounds them in the upper part, at their juncture with the body of the gallery. The under side of the *cantoria*, betwixt the brackets, is ornamented with sunk moulded coffers, each containing a large rosette carved in very high relief, and the lining of the wall, at the back, is filled in with three circular medallions, in the same marble as the rest of the work, detached on a ground of black stone or *pietra paragona*. The medallion in the centre bears a cherub's face surrounded with flaming rays, and each of the two side ones contains the monogram "*O P A*," which is that of the *opera* or *operai di Santa Maria del Fiore*, the "board of works" of the ancient republic; indicating that the gallery was executed by the orders and at the cost of the State.

This work was the organ-gallery of the church of Santa Maria Novella, and was originally placed in the choir at about the same height from the ground as at present. Marble singing-galleries of this type are still to be found in their original positions in many Italian churches. One of the most beautiful and most familiar to travellers is that in the Sistine chapel in Rome; and whoever has heard the sublime *miserere*, or the Christmas-Eve services, sung from it, will have doubtless retained a vivid impression of the destination of such works as the present. The two series of relievos by Donatello and Luca della Robbia, previously mentioned in this catalogue, viz. the dancing-children and the singing-boys of the gallery of the Uffizj, were originally the frontals of two galleries of similar construction to the present.



5895. Baccio d'Agnolo. Marble "Cantoria" or Singing Gallery from Santa Maria Novella, Florence.

The removal of this work, at the present day, from so renowned an edifice as the church of Santa Maria Novella, should perhaps be explained, both because the fact itself is much to be regretted, and also in vindication of the action of this Museum in making the acquisition.

The monks of Santa Maria Novella are a wealthy confraternity, one of their principal sources of revenue being the celebrated *spezieria*, or establishment for the sale of drugs, which they have maintained in great efficiency from time immemorial. The present head of this portion of their establishment, Fra Damiano Beni, a wealthy ecclesiastic, in the year 1859 seems to have conceived the project of devoting his fortune to the renovation of the interior of the church, a task which, with the consent of the grand-ducal government, was in consequence entrusted to the architect Signor Cavaliere Enrico Romoli. The body of the church is a vast structure, originally erected in the 13th century; but in the course of ages the interior had become literally encrusted with additions of every date and period, which, nevertheless, greatly added to the interest of the edifice viewed as illustrating the history of art and archæology. The most important alterations had been made by the celebrated Giorgio Vasari, who, towards the middle of the 16th century, remodelled the nave, and in particular erected a series of very elaborate carved wooden altar-pieces in each of the side aisles. This series, taken in connection with the rest of his additions, formed one of Vasari's most important works as an architect; and, even had they been works of far less merit, they would seem to have deserved careful consideration at the hands of the inhabitants of that city, whose ancient glories Giorgio Vasari perhaps did more to illustrate and commemorate than any other man. There was, however, scarcely any part of the inner surface of this church which had not a special interest of some kind or other; all its well-known details had not only become endeared to the inhabitants of Florence, but were also singularly interesting to strangers. Unfortunately, the effect of Fra Damiano Beni's mistaken liberality has been to sweep the greater part of these away; a *tabula rasa* was literally made of the whole of the interior, and a series of "*restauri ed innovazioni*," as they are complacently termed in a pamphlet just issued, was forthwith commenced. The idea of the architect was nothing less than to remodel the whole of the interior in the style of the 13th century, and amongst the decorative constructions condemned as incompatible with this design, was the present beautiful *cantoria*, which accordingly was pulled down and sold, for less than the value of the marble, to Signor Freppa, a Florentine dealer. The ill-judged nature of all the

proceedings will be seen from the following facts, amongst many others. First, as regards the altar-pieces by Giorgio Vasari; these were elaborate architectural structures forming the shrine-work or framings of a series of large oil pictures, nearly all by Florentine artists of the middle of the 16th century, so that both the pictures and their framing were perfectly in keeping with each other; nevertheless, incredible as it may seem, these altars were dismantled and re-erected at a great expense in stone, in a pseudo-Gothic style, supposed to be in the original character of the church, the large square pictures being again inserted in them. The result, as might be expected, has been an incongruous medley, the shape and proportions of the pictures, and their style of art, being as completely out of character with the new erections as they were in keeping with their original surroundings. The treatment of the *cantoria*, however, was still worse; although a substantial structure, in every respect convenient and indispensable, as before, for the daily services of the church, and known to be an important and authentic work of one of the greatest of the Florentine sculptor-architects of the revival, the single fact of its being of a later time than the church was the cause of its dismissal. It was accordingly displaced; and a new one of precisely the same dimensions and very similar appearance, with the important exception that all the graceful and beautiful details of the original were replaced by cold and lifeless imitations of the ornamentation of the 13th century, was executed at a great cost in ordinary Florentine black stone; the original being in white marble.

The writer, on his arrival in Florence in March, 1859, having been informed of these proceedings, obtained admission to the church, and succeeded in purchasing the *cantoria* for the Museum as it lay disjointed on the pavement.

The special vocation of Baccio d' Agnolo (born 1460, died 1543) was that of an architect and ornamentist sculptor. His works are to be seen in the many palaces and villas which he erected in Florence and the environs. One of them, the Palazzo Bartolini, now the Hotel du Nord, in the Piazza Sta. Trinità, from its elegant and characteristic style, and conspicuous position, will probably be familiar to most travellers. Vasari alludes to his having executed the ornaments of the organ at Sta. Maria Novella; and, as he mentions the work in the beginning of the life of Baccio, it is to be presumed that it was executed early in his career, *i. e.* before the end of the 15th century. (*See Engraving.*)



Observations on various Minor Works of Florentine Quattro-cento and Early Cinque-cento Sculpture.

THE sculptors of Florence gave to the world, and particularly to their own fellow-citizens, an infinite variety of works of a trivial or occasional nature only, the majority of which have long since perished; in some cases, indeed, leaving not a vestige behind of modes of art followed for long periods by entire families of artists. It is, therefore, in the pages of the earlier writers on art and local chroniclers, that information on a multitude of minor arts and passing fashions, often the vehicles for the most exquisite productions of genius, is mainly to be sought. The love of art innate in the Florentine people, their clannish attachment to old family usages, and their habits of hoarding relics of the past, have nevertheless preserved to us a greater number and variety of the lesser productions of early art, than are perhaps to be found in any other city. Florence is still, therefore, a mine of wealth to the student, whose researches, systematically continued on the spot, will yet be rewarded by most interesting and often practically important discoveries. The palaces of the city and the country villas, with which the beautiful environs are studded over, still doubtless contain, in their lumber-rooms and half-furnished saloons, many works of great intrinsic and historical value;—casts, models, fragments and disjointed details of an infinite variety of decorative productions may be there, the precious and often most suggestive labours of the greatest artists of the modern world, which having delighted their own age, now, like the buried relics of classical antiquity, call to us to lose no time in rescuing their last vestiges from oblivion. It is on the occasion of

the sale or renovation of these ancient houses, and of the palaces within the city itself, that such works, still from day to day, fall into the hands of the "*senfali*" or tribe of small dealers who constitute a complete class of the population.

The minor works of sculpture of most frequent occurrence in Florence are, in the first place,—

Portrait busts in terra-cotta, and similar busts of saints, generally of San Giovanni (the patron saint of the city), and busts of our Saviour.

These constitute of themselves an entire class; of the portrait busts this collection contains several admirable specimens, (see Nos. 7588 to 4906, &c.) The fashion for these seems to have come into vogue shortly before the middle of the 15th century; doubtless it was greatly the result of that enthusiastic imitation of antiquity, which was the main-spring of the revival of art at this period. It is possible, indeed, that in these busts we have the most perfect reproductions of the *imagines* or ancestral effigies of the ancient Romans. A precisely similar feeling seems to have prompted their production in both epochs; at all events we have in them some of the very earliest portraits of modern times, and the great citizens of the republic, the friends and companions of Cosimo and Lorenzo, still live in these striking presentments. Vasari records of Verrocchio* that he was among the first who executed portraits of this kind, and in particular who practised the art of taking plaster casts from the faces of dead persons; and it should be observed that many of these busts show evident traces of having been directly based on casts so taken, the features being afterwards skilfully retouched and literally *enlivened* in the ductile clay, evidently by sculptors of great talent. Nearly all seem to have been painted in exact imitation of life. The same artists doubtless also produced the waxwork portraits (*voti*) so frequently presented to churches and shrines as thank-offerings, or in remembrance of eminent persons deceased. Vasari even records the name of one of these artists, Orfino, *ceraiuolo* or waxwork figure-maker, and in alluding to his works evidently counts him as an artist of talent, worthy to rank with such men as Verrocchio, with whom indeed he was in intimate alliance.

The custom of depositing waxwork and wooden images of dead

* Vol. v. p. 152. "Dopo, si cominciò al tempo suo a formare le teste di coloro che morivano, con poca spesa; onde si vede in ogni casa di Firenze, sopra i cammini, usci, finestre e cornicioni, infiniti di detti ritratti, tanto ben fatti e naturali, che paiono vivi. E da detto tempo in qua, si è seguitato e seguita il detto uso, che a noi è stato di gran commodità per avere i ritratti di molti, che si sono posti nelle storie del palazzo del Duca Cosimo. E di questo si deve certo aver grandissimo obbligo alla virtù d'Andrea, che fu de' primi che cominciassero a metterlo in uso."

persons in churches and other localities was an almost universal one in the middle ages, and down even to a comparatively recent period. It is perhaps not generally known, that, within the last few years, a number of effigies of this description were preserved in Westminster Abbey, and possibly are there now.*

The numerous busts and small statuettes of St. John the Baptist, ("San Giovannino,") as they were in constant demand, were current objects of production with even the greatest sculptors of the day. Even here, however, an interesting custom may be traced; it evidently became a received habit to reproduce the beautiful faces of the young boys of the Florentine families in these sacred images, (see Nos. 7545, &c. in this Collection,) and an admirable example of this nature may be seen in Donatello's beautiful marble bust of St. John, in the Casa Martelli, which was a portrait of the son of the artist's patron and benefactor Roberto Martelli.

The busts of our Saviour, also so numerous, are perhaps generally of a rather more recent date, and one occasion of their becoming unusually popular is known and is extremely interesting.†

Another class of objects of sculpture, of a cheap and popular kind, yet remains to be alluded to, viz. that of the numerous bas-reliefs of the Virgin and Child and other religious subjects in plaster, *gesso-duro*, or stucco, executed as aids to private devotion. These were simply casts

* The waxen image of Frederick the Great, dressed in the clothes he wore when alive, and surrounded with all his familiar objects of use, still preserved in the Museum at Berlin, is another example which occurs to the author.

† During the popular exaltation which reigned immediately previous to the siege of Florence (in 1528) the Council of the restored republic solemnly proclaimed our Saviour Christ, Prince and Protector of the Florentine State; and in the devotional frenzy which ensued, every proprietor of a house hastened to procure a bust or image of our Saviour, which he placed over the door or in some other conspicuous position. The artists of the city outvied each other in the production of these images, and even to this day, busts of Christ may be seen on more than one ancient Florentine house. Napier, ("Florentine History,") says, that "Niccolo Capponi when he was Gonfaloniere (1527), in order to conciliate the "Frateschi," whose great prophet (Fra Bartolommeo da Faenza) had recommended it, proposed that Jesus Christ should be elected King of Florence." See also Segni, lib. i. p. 69:—"Pero ottenne prima nella segreta pratica, e di poi nel Consiglio Grande una provvisione, nella quale il popolo Fiorentino con solenni giuri, e col partito s' elesse Cristo Figliuol di Dio per suo Re, e così fu scritto sopra la porta del Palazzo,—JESUS CHRISTUS REX FLORENTINI POPULI S. P. DECRETO ELECTUS. Imitando in ciò un' azione di Fra Girolamo Savonarola, che in una sua predica tenuto in gran fervore, fece gridare a tutto il popolo, Cristo per Re del popolo Fiorentino, ad eleggerlo per suo signore particolarmente." Varchi, lib. v. p. 53, tells us that Capponi was influenced "o persuaso dai frati di S. Marco co' quali egli si tratteneva molto, o piuttosto per guadagnarli la parte fratesca, la quale non era piccola nè di poca riputazione." See also Pitti, lib. ii. p. 152; Cambi, tom. xxiii. pp. 5-11; Nardi, lib. viii. p. 340; Nerli, lib. viii. pp. 169, 70; Sismondi, vol. xii. p. 14.



from famous originals in marble, terra-cotta, bronze, &c. hardened by various methods, and almost invariably brilliantly painted in proper colours. These works, though certainly less important than the original relievos, have now a far greater relative value than at first, because the greater number of the originals from which they were taken have perished. Many of these relievos, moreover, were obviously retouched by their authors, being in fact originally issued by them as a species of cheap edition of their works. Nos. 5767, 5768, and 7622 are good examples of this kind; in No. 5767 the ancient rather gaudy painting in distemper is preserved. With respect to the colouring of sculpture, which was so freely and extensively practised in the 15th and 16th centuries, notably by the Florentine artists, it seems certain that almost every work in terra-cotta or *gesso* was so embellished; indeed the natural surface of terra-cotta was evidently deemed by them insufferably crude and unseemly, tolerable only in the merest artist's sketches, preserved in studios or the cabinets of the curious.

With respect to the mode or style of applying colours—this in our own day vexed question—was by no means a difficulty with the *quattrocentisti*, and the timid tentative essays of modern sculptors would never have satisfied the simple and more positive tastes of former times. Statues and relievos were in fact habitually painted with the same brilliant and decisive colouring as contemporaneous distemper pictures; draperies and backgrounds, even in works of the very lowest relief, being grounded in unbroken masses of pure colour, which at first sight seems utterly barbarous, but which the eye soon accustoms itself to, and learns even to enjoy as a relief from the coldness and poverty of aspect of the crude vehicle. Even marbles were often brilliantly coloured, whilst rilievo subjects, in every material, were as a rule almost always picked out with gilding. It is to be observed, however, in reference to this question, that some allowance should perhaps be made for the fact that all works in relief, from the prevalence of brilliant sunlight in Italy, were habitually seen under more favourable conditions than in this country, the crudity of the superadded colours being modified and dominated by the force of light and shade of the rilievo itself, to a degree seldom seen in the diffused and colder light of more northern latitudes. With respect to the coloured works in extremely low relief, in which, when viewed in a diffused light, scarcely anything but crude patches of colour could have been visible, it may be observed that such productions were most frequently suspended in dark corridors, &c. with a votive lamp constantly burning directly under them, the light from which, illuminating them

at an acute angle from beneath, gave surprisingly forcible and truthful effects of light and shade to what, under other conditions of lighting, would have been little better than mere blank surfaces.

7588.

 LIFE-SIZED Florentine terra-cotta portrait bust. *Quattro-cento* period. Sculptor unknown. Height 1 foot 8½ inches. (Gigli-Campana Collection.)

A very aged man wearing a cap with long falling folds of cloth or lappets, a fashion of costume to be seen in many Florentine fresco pictures, dating towards the middle of the 15th century. It was probably originally moulded on a cast of the head taken after death. It was obtained, together with No. 7587, from the Capponi villa at San Frediano, where it was preserved in the library, and is most likely the portrait of some one of that family.

4906.

 LIFE-SIZED Florentine terra-cotta bust. *Quattro-cento* period. Height 1 foot 8 inches.

An aged bald-headed man, clad in a simple jerkin or doublet fitting tight round the throat; probably, like the preceding specimen, based on a cast taken after death.

7621.

 LORENTINE terra-cotta portrait bust. *Quattro-cento* period. Height 1 foot 11 inches. (Gigli-Campana Collection.)

This striking and life-like bust represents a middle-aged man of a shrewd, intelligent expression, wearing the usual tight-fitting doublet, and a felt-cap or *beretta*.

There can be little doubt that it was modelled directly from the life; it is just such a work as may have proceeded from the hand of Andrea Verrocchio. There are, however, not sufficient indications of individual style to enable it to be ascribed to any particular master. This bust, like the others, has originally been carefully painted to imitate nature.

4599.

LIFE-SIZED Florentine terra-cotta bust. *Quattro-cento* period. Height 1 foot 10 inches.

A monk, said to be the celebrated Dominican friar, Girolamo Savonarola. To the many portraits of Savonarola, in contemporary medals, gems, and pictures, this terra-cotta, apparently taken from life, may with good reason be added. The various portraits alluded to, all executed either during his lifetime or shortly after his execution (1498), differ very considerably from each other. The present bust, at all events, has much resemblance to the medal by Andrea della Robbia.

7587.

FLORENTINE terra-cotta portrait bust. Circa 1500-20. Height 1 foot 10 inches. (Gigli-Campana Collection.)

This bust is of rather more recent date than the majority of the similar terra-cottas. From the costume and general style of the work it must be referred to the first quarter of the 16th century. It was apparently modelled from the life and represents a young man with short beard, whiskers, and moustache, wearing a loose doublet or cassock and a flat felt-cap.

It was obtained by Signor Gigli from the library of the Signori Capponi at San Frediano, and probably represents some member of that ancient family.

7589.

LIFE-SIZED terra-cotta portrait bust of a man wearing a broad-brimmed hat or cap. Florentine sculpture; circa 1520. Height 1 foot 9 $\frac{1}{4}$ inches. (Gigli-Campana Collection.)

Stated (it is not known on what authority) to be a portrait of "Michele de Lando."

7580, 7581.

TWO life-sized terra-cotta busts. Florentine sculpture; circa 1500. Height 1 foot 10 inches. (Gigli-Campana Collection.)

Signor Migliarini ascribed these heads to Giovanni Gonelli, il cieco da Gambassi, (1610-1665;) they are, however, apparently a hundred years earlier in date than his time, and have more of the manner of the later Della Robbias; they are probably intended as heads of the shepherds, such as would have been introduced in a large altar-piece of the *presepio* or adoration.

4600.

TERRA-COTTA bust, (larger than life,) an ideal head of an aged man. Florentine sculpture; circa 1500. Height 1 foot 8 inches.

The austere character and expression of this head are very striking. It is possible that it may have been intended for a St. Jerome in penitence. There is no clue to the author; the character and general expression of the head strongly resemble similar impersonations in designs of Leonardo da Vinci.

1085.

FLORENTINE terra-cotta bust of St. John the Baptist, (San Giovanni,) small life-size. Period of Donatello. Height 1 foot 7 inches.

The emaciated features, expression, and general style of this bust show an evident study of the famous wooden statue of the Magdalen by Donatello in the baptistery of San Giovanni. It is by a hand scarcely inferior in power to that of the great master himself.

6819.

FLORENTINE terra-cotta bust of San Giovanni. Period of Donatello. Height 1 foot 6 inches.

4496.

 LIFE-SIZED Florentine terra-cotta bust of the infant St. John ("San Giovannino"); 15th century. Sculptor unknown. Height 10 inches.

This coarsely-executed but life-like bust was probably moulded directly from nature: repetitions of it exist. The ancient wooden base or pedestal, which still remains, illustrates the simple yet appropriate style in which these terra-cottas were originally mounted. The familiar diminutive "San Giovannino," applied by the Florentines to all these youthful busts of their favourite saint, is particularly appropriate to this childlike specimen.

7545.

 LORENTINE terra-cotta bust of San Giovanni. Small life-size. *Quattro-cento* period. Height 1 foot 4 inches.

Apparently a portrait of some handsome Florentine youth.

4485.

 LIFE-SIZED Florentine terra-cotta bust of a boy or young man of fourteen or fifteen years old. Probably a San Giovanni. Date circa 1490. Height 20 inches.

4497.

 IMILAR life-sized Florentine terra-cotta portrait bust of a young man, but probably intended for a San Giovanni; circa 1490. Height 16 inches.

7584.

 LIFE-SIZED terra-cotta bust of Christ. Florentine sculpture; circa 1528 (?). Height 1 foot 8 inches. (Gigli-Campana Collection.)

This is perhaps one of the busts executed previous to the siege, under the revived republic. (See notice, ante, p. 97.)

6862.

 LIFE-SIZED Florentine terra-cotta bust of our Saviour; circa 1500-30 (?). Height 1 foot 8 inches.

With some reminiscences of Andrea Verrocchio's popular Florentine type, this bust is, nevertheless, apparently the work of a weaker and later hand than his.

7245.

 LIFE-SIZED marble bust of Christ, with a wreath of corn-ears round the head. *Cinque-cento* sculpture. Height 1 foot 1 inch.

This bust, which was probably sculptured during the first quarter of the 16th century, has been ascribed to Baccio Bandinelli, and it is not improbably an early work of his, sculptured from a block of marble of a size somewhat inadequate to the proportions of the head.

7602, 7402.

 TWO Florentine terra-cotta statuettes of David, by the same unknown master; circa 1490.

In No. 7602 (from the Gigli-Campana Collection), the victorious hero, habited in a richly-ornamented cuirass, stands in a graceful attitude with the head of the giant on the ground beneath his feet; in his right hand he grasps the falchion with which he has severed the head of Goliath, and in the other, which rests on his hip, he holds a stone. The height of this statuette is 19 inches.

No 7402 is substantially the same figure; it is, however, considerably smaller (its height is 17 inches), and it is different in several particulars. The head, in the first place, is in a different movement, and the features are varied; the left leg is somewhat raised and the knee bent, the foot resting on the head of Goliath, which is again altogether different from that of the preceding work. The *torso* and arms of the figure are, on the contrary, exactly similar, although proportionately

reduced in scale. It is very interesting to mark the process which has been followed in the production of the smaller *replica*. The rich arabesque ornaments of the cuirass, which are substantially identical in both works, prove that the artist availed himself of a well-known natural law in the reduction of the first statuette to smaller dimensions. He obviously made a mould from it, and in the mould formed his second figure in the moist clay, making all the various alterations, already alluded to, during the process of finishing up the work. Now it is a well-known property of clay to contract when fired, the diminution, in ordinary terra-cottas of this kind, being as much as one-sixth or one-seventh of the entire bulk, (about the proportion in the present instance,) so that when the clay model, first carefully dried in the sun, was ultimately baked in the furnace, a considerable and exactly proportionate diminution in every part took place, the height alone of the present figure being reduced, as we see, from 19 to 17 inches.*

The sculptor of these statuettes seems to have had a specialty for works in terra-cotta on a small scale; the group next to be described and the small bust of San Giovanni (No. 7616) are evidently from his hand, and the writer has noticed elsewhere, at different times, several similar productions. There is a certain resemblance in the graceful design and sentiment of his statuettes to the works (in painting) of Lorenzo da Credi. The same somewhat feminine elegance of type of the heads, and pure and candid expression, so noticeable in the admirable pictures and drawings of that great artist, seem very perceptible. It is needless to observe that there is nothing extraordinary in the works of an eminent painter, in this great age, influencing the contemporary productions of minor artists in the sister vehicle.

The remains of the original painting are still perceptible on these statuettes.

* It may not be generally known, that this was the process followed in the reduction of the Wedgwood-ware relievos. The same cameo relievos, precisely identical in design, are found of a great variety of sizes; figures, originally modelled four or five inches high, being often brought down, through a great number of intermediate sizes, to one inch or even less, for, of course, there is no limit to this process of systematic reduction by moulding and remoulding.

4230.

FLORENTINE terra-cotta group of three singing Angels. By the same hand as the preceding statuettes; circa 1490. Width of the group 14 inches, height 12 inches.

Three draped angels, kneeling on clouds, hold in their hands a label-scroll, supposed to contain the musical notes from which they are singing. The beautiful heads, full of religious sentiment, and the truthful attitudes of these figures, are at variance with the coarse execution of the draperies, hands, &c. It is probable that this terra-cotta, like No. 7402, was a repetition of some other original model, the heads being tastefully retouched by the master himself, whilst the execution of the rest of the group was entrusted to an inferior hand. It was originally painted, and most likely formed part of a composition of the Nativity, being the group of angels conventionally placed in the upper part of the composition, singing the *Gloria in excelsis*.

7616.

FLORENTINE terra-cotta bust of St. John the Baptist. *Quattro-cento* sculpture, by the same hand as the three previous specimens. Height $7\frac{3}{4}$ inches. (Gigli-Campana Collection.)

An unusually diminutive example of the numerous Florentine busts of San Giovanni. It is interesting, moreover, from its retaining its original wooden pedestal.

7654.

FLORENTINE terra-cotta statuette of St. Sebastian; circa 1490. Height 2 feet 7 inches.

The saint is represented as a young man, in antique Roman costume with a richly-ornamented cuirass; he is, as usual, bound to the trunk of a tree, the right arm tied behind him, the left raised over his head and tied to a branch of the tree. The remains of the original painting are visible.

7604.

FLORENTINE terra-cotta statuette. *Quattro-cento* period. Height 2 feet 3 inches. (Gigli-Campana Collection.)

St. Catherine holding in her hand a wheel, (the emblem of her martyrdom.)

7618.

FLORENTINE terra-cotta statuette. *Quattro-cento* period. Height 2 feet 4 inches. (Gigli-Campana Collection.)

Saint Sebastian, a nude figure, bound to the trunk of a tree.

This and the preceding statuette may perhaps be by the same hand. They were both originally painted in proper colours.

7575.

FLORENTINE terra-cotta statuette. *Quattro-cento* period. Height 1 foot 9 inches. (Gigli-Campana Collection.)

The young St. John the Baptist seated on a rock.

7658.

FLORENTINE terra-cotta statuette; circa 1500-20 (?). Height 2 feet 1 inch.

Standing draped figure of a female saint.

7583.

FLORENTINE terra-cotta statuette. *Quattro-cento* period. Height 1 foot 8 inches. (Gigli-Campana Collection.)

A kneeling figure of St. John the Baptist.

7403.

T. JOHN the Evangelist, standing in an attitude of grief. Statuette, in terra-cotta. Florentine sculpture; circa 1500. Height 16 inches.

This statuette of St. John, together with a corresponding one of the Virgin, appears originally to have accompanied a rood or crucifix. The upturned face of the Saint, expressive of the acutest sorrow, indicates that he is contemplating the agony of the Saviour on the cross.

It has every appearance of being an original model, and the remains of colour on the drapery show that it was formerly painted in proper colours.

7395.

ASSO-RELIEVO, in terra-cotta; panel with arched top. The crucifixion or rood, with the Virgin and St. John. Florentine sculpture; circa 1490. Height $16\frac{1}{2}$ inches, width 11 inches.

Doubtless a cast or "squeeze" of an oft-repeated composition, by an excellent *quattro-cento* master.

5767.

ASSO-RELIEVO, in stucco, painted. The Virgin and Child. Florentine *quattro-cento* sculpture. Height 2 feet $1\frac{1}{2}$ inches, width 1 foot 4 inches.

The original distemper painting still remains in tolerably perfect preservation, and will suffice to give an idea of the manner in which so many of the minor works in stucco and terra-cotta were embellished. The present specimen is, however, evidently only an ancient plaster-cast of a fine original marble, executed as a current article of sale; it cannot therefore be supposed to be coloured with the care and judgment which would naturally have been bestowed on an important original work.

5768.

ELIEVO of the Madonna and Child, in stucco, within a shrine or tabernacle of carved and painted wood. Florentine work; circa 1500. Size of shrine, height 4 feet 10 inches, width 2 feet 7 inches: size of rilievo, height 2 feet 4 inches, width 1 foot 5 inches.

The rilievo, probably moulded from a marble original, has somewhat of the style of the Maiano family. Viewed in connection with its richly-decorated frame, the original painting and gilding of which still remain, it affords an interesting specimen of the style in which the majority of *quattro-cento* relieves of the Madonna and Child were originally displayed.

7622.

ELIEVO of the Virgin and Child, in an ornamental shrine or *tabernacolo*. Stucco or plaster. Florentine sculpture; circa 1480. Entire height of the *tabernacolo* 6 feet 6 inches, width 3 feet 8 inches. (Gigli-Campana Collection.)

This is evidently a repetition in plaster of an important work, in marble or *pietra serena*, by one of the leading Florentine sculptors of the latter part of the 15th century. It appears to be by a different hand from any other specimen in this collection, and the writer, though entertaining a vague impression that it should be referred to some one of the Maiano family, has no clue to its authorship. There can be little doubt that it was a repetition of the time, by the sculptor himself; the sharpness of the cast, indeed, denotes that it must have been reproduced directly from the original; whilst the fact that one of the members of the decorative shrine is carved in stone, in quite as masterly a style as the rest of the work, also tends to show that it was not a reproduction by a mere *formatore*. This detail is a salient base moulding, surmounting the triangular bracket, which, with its leaf-decoration, is executed in *pietra serena*, evidently from the thought, that its fragility, if moulded in plaster like the rest of the work, would have exposed it to almost immediate injury. This rilievo must have been most carefully preserved, probably in the interior of a convent.

7612.

FLORENTINE terra-cotta rilievo. *Quattro-cento* period. Diameter 17 inches. (Gigli-Campana Collection.)

The Madonna and Child within a circular wreath of bay-leaves.

4499.

FLORENTINE terra-cotta statue of the Virgin kneeling in adoration. *Quattro-cento* period. Height 3 feet 2 inches.

This figure is, doubtless, a fragment of a composition of the *presepio*, or Virgin adoring the infant Saviour. It was originally painted in distemper, according to the ancient usage.

6965.

STATUETTE, in terra-cotta. A faint seated. Florentine sculpture; circa 1490. Height 1 foot 9 inches.

There is no clue to the authorship of this masterly work. The gaudy colouring has been superadded on the original painting at a comparatively recent period.

5889.

FLORENTINE sculpture. *Quattro-cento* period. Height $9\frac{3}{4}$ inches, width $8\frac{1}{2}$ inches.

A female profile head, in white marble, fixed on a background of grey marble.



Sculpture of the Neapolitan School.

15th and 16th Centuries.

7473.



MADONNA and infant Saviour. Bas-relief, in marble. Neapolitan (?) sculpture; second half of 15th century. Height 17 inches, width 13 inches.

This work offers an example of a peculiar style of very low relief; it is essentially pictorial in treatment, and, as it was probably enriched originally with colours and gilding, may almost be considered a picture in marble. The composition is enclosed within a border or frame wrought in the marble, and represented as if seen in perspective. The Virgin, a half-figure seated in a chair or throne, on the arms of which stand two lighted candelabra, holds the infant Saviour with the left hand; the latter stands erect on a cushion. The Virgin's right hand rests on an opened book.

This rilievo was purchased in Naples and was reputed to be the work of Giovanni di Nola; it is, however, apparently by an earlier artist. In the peculiar style of rilievo, and in many details, an imitation of Donatello is apparent, but the type of both the Madonna and Child is entirely different; the rounded features and languid naturalistic expression of the two heads have nothing in common with Florentine art; it is, therefore, more likely the production of a Neapolitan sculptor strongly influenced by the study of the works of Donatello. This view is strengthened by the existence of another rilievo by the same hand, also a Madonna and Child in extremely low relief, which has on the border of the marble a shield with the arms of Aragon, thus seeming to connect the work with the

dynasty of the Aragonese kings of Naples.* It is more archaic in style than the present specimen; the type of the heads resembles that of the Neapolitan *tre-cento* sculptors, the Masucci, or Ciccione. This latter rilievo came originally from the church of the "Incoronata" in Naples; it is probably anterior in date to the Museum example and may have been executed towards the middle of the century, but the same obvious acquaintance with the peculiar characteristics of Donatello is visible in it. So little is practically known of the Neapolitan school of sculpture that it is impossible even to conjecture to whom these relievos should be ascribed. Donatello, in all probability, worked for some time in Naples; and the erection there of the celebrated Brancacci tomb, when in the height of his great renown, was sure to bring him a following amongst the native artists. It is not unlikely, therefore, that in these works we have specimens of a Neapolitan sculptor, who, having originally formed his style on earlier local models, afterwards adopted the newer and more advanced manner of the great Florentine. The brooch or *fibula* which fastens the cloak of the Madonna has originally been ornamented with a pearl or glass paste, but the hole for its insertion now only remains; similar holes in the border show that it also was enriched with imitation gems.

7449, 7450.



TWO square panels, in statuary-marble, containing alto-relievos, probably portions of a *predella*. Neapolitan (?) sculpture; circa 1490. Height of each 9 inches, width 8 inches.

No. 7449 represents a monk kneeling in prayer, perhaps St. Benedict.

No. 7450 a pope kneeling bareheaded before an altar, on which stands a chalice and the papal tiara; on the right hand are two small nude figures, with uplifted hands, surrounded by flames. Probably St. Gregory saying mass for souls in purgatory. (The subject known as the "trentals of St. Gregory.")

These relievos were purchased in the shop of a marble-mason in Naples, and are doubtless portions of some destroyed altar-piece; it is, therefore, probable they are the work of a Neapolitan sculptor, or at

* This specimen is in the possession of Dr. Bishop of Naples.

least of an artist working in Naples. They have a general resemblance in style to the works of Giuliano da Maiano and his school in Naples.

7389, 7390.



WO relievos, in marble, the side compartments of an altar-piece. Neapolitan *quattro-cento* sculpture. Height of each 4 feet 5 inches, width 1 foot 10 inches.

A reference to the altar-piece of Andrea Ferrucci (No. 6742) will show the position which these fragments occupied in the work. Each wing has in the lower portion a shallow niche with a shell-canopy containing (in No. 7390) a figure of St. Sebastian bound to a tree, and (in No. 7389) a corresponding figure of St. Peter; above, in each wing, is a circular medallion with a half-figure of a prophet holding a label-sroll. Portions of the fluted pilasters, which separated the three divisions of the altar, are seen sculptured at the sides of the slabs. Nothing is known of the author of these relievos; he was probably a Neapolitan artist working in the school of the Maiani. The marbles themselves were found, a few years ago, placed with their wrought surfaces downwards, forming a portion of the pavement of the Jesuit's church in Naples, in which city they were purchased from a marble-mason in 1860.

7388.



ECUMBENT sepulchral effigy of a Lady, in marble. Neapolitan sculpture; circa 1500. Length of slab 5 feet 10 inches, width 2 feet.

The churches of Naples, so rich in ancient sepulchral monuments, abound in effigies of this exact type or pattern. The present specimen was acquired from a marble-mason in that city in the winter of 1860. It represents a middle-aged lady, in a mourning or widow's costume, lying at full length on her side, as if asleep, her head resting on a cushion; a book is in her right hand. The work is executed in a rather remarkable style of high-relief peculiar to the Neapolitan school, and the effigy, as may be seen in so many instances *in situ*, was placed in an oblique or inclined position, and not horizontally, as elsewhere is usually the practice with recumbent effigies. These figures are placed against a wall, slightly raised on a plinth or dais above the floor, or else

on the lid of a sarcophagus recessed in the wall at some height and accompanied with the usual architectural frontispiece.

It is very difficult to ascertain the authorship of these Neapolitan tombs with any certainty, two or three representative artists having—according to the sacristans, ciceroni, and local historians—produced them all. Among them Giovanni di Nola (born 1478, died 1559) is the most frequently quoted as the author of this particular class of effigies. There is, however, nothing in the present specimen to stamp it as the work of that eminent artist.*

* For Life of Giovanni di Nola, see "De Dominici, Vite de' Pittori, Scultori ed Architetti Napoletani, &c."





Sculpture of the North Italian Schools—
 Venice, Milan. 15th and 16th
 Centuries.

4234.

RELIEVO, in Istrian stone, Virgin and Child, with two boy-angels. Venetian sculpture; circa 1470-80 (?). Height 1 foot 11½ inches, width 1 foot 5½ inches.

The Virgin, seated in a folding chair, holds the infant Saviour in her lap; the latter has a bird in his hand. On the right, a draped boy-angel holds up a garland, and on the left side is another, recumbent at the foot of the chair. The individualized type of the countenances, the rather lengthy proportions of the figures, and the elaborate draperies, executed in a somewhat hard and angular style, are all characteristics of Venetian *quattro-cento* sculpture. The general style is a faithful reflex of that of the contemporary painters, the Vivarini, Crevelli, and Bellini. An absence of the higher qualities of expression, and ideal elegance of design, is perhaps redeemed by great technical skill, and facility in the invention of ornamental details. In painting, the admirable qualities of colour of the artists of this school are familiar to every one; the contemporary sculpture at the same time is distinguished by an eminently picturesque feeling, which, though often degenerating into quaintness, has always a certain charm. In Plate 48 of Cicognara's Atlas will be found several groups, &c. from the Certosa at Pavia, doubtless by Venetian artists, almost identical in style with the present relievo.

4887.

AVELLO, or domestic fountain, in Istrian stone and veined marble. Venetian sculpture; circa 1500-20. Entire height 11 feet 8½ inches, width 6 feet.

This elegant work was removed from the interior of a house in Venice in 1858. The pilasters, three horizontal cornices, or shelves and other details, it will be noticed, are ornamented by a peculiar process of *intarsiatura* or inlaying, akin to *niello* work and *damasquinerie* in metals. This is a characteristic Venetian mode of decoration, and may be seen in innumerable details of the palaces and churches of the city; it is produced by carving or engraving in *intaglio* on flat surfaces of stone or marble, the incised designs being then filled in with black mastic. So abundant and beautiful is the flat ornamentation of this nature in Venice that the designs are constantly copied for modern adaptation. The tasteful patterns of stencilling, to be seen everywhere in Northern Italy on the walls of dwelling-houses, are mainly derived from these sources, and the preparation of the perforated stencil cards is one of the *arti* or little trades of Venice. Stalls for the sale of them are to be found in most of the piazzas of the city, where also the vendors may be seen busily occupied, in some shady nook, cutting out the patterns which they have traced from the monuments around them.

5399, 5400.

TWO brackets of a balcony, in Istrian stone. Venetian sculpture; circa 1490. Projection from the wall 2 feet, greatest depth 1 foot 5 inches.

Travellers in Lombardy and the Venetian territory will be familiar with the beautiful stone balconies usually placed before windows of the second or third story of the *façades* of the older palaces. They are, unfortunately, rapidly disappearing, and the present and a similar pair (Nos. 4884, 4885) are portions of two which were destroyed within the last few years in Venice, where they were purchased from a dealer, who seems only to have concerned himself with these richly-carved portions. Their beautiful arabesque ornamentation would seem too delicate and highly-finished to have been visible at the distance from the eye at which they must have been placed when *in*

fitu. This prodigality of decoration, at all events, strongly illustrates the universality, and also the small relative cost of production, of the architectural sculpture of this great epoch.

4884, 4885.



TWO brackets of a balcony, in Istrian stone. Venetian sculpture; circa 1490. 27 inches by 17 inches.

5390, 5391.



STATUES of the Virgin and of the announcing Angel, in Istrian stone. Venetian (?) sculpture; circa 1500. Height of each, 4 feet 8 inches.

These statues, although probably placed originally in two separate niches, or, at all events, in some position relative to each other, where each could be seen and judged of separately, were, nevertheless, obviously a pair. Although executed in a facile manner, and intended to be seen at a considerable distance from the spectator, they are yet graceful and elegant figures, somewhat recalling the specific style (in painting) of Gaudenzio Ferrari.

As they were purchased of a London dealer, nothing is known of their previous history; their characteristic style, and the material in which they are executed, however, clearly denote a North Italian (Venetian ?) origin.

442.



CHIMNEY-PIECE, in carved stone. North Italian sculpture; circa 1520-30(?). Height 7 feet 6 inches, length (across the cornice) 8 feet, projection of the upper part (cornice) from back to front 3 feet 6 inches. (Soullages Collection.)

The jambs are decorated with semi-detached baluster-shaped shafts, or columns, elaborately carved; supported on the capitals of these, on each side, are large projecting trusses or corbels, being figures of tritons or mermen, upholding the entablature. This latter projects boldly

forward into the room, forming a hood or canopy, originally finished above the cornice by a sloped or pyramidal roof. The various members of the entablature are richly ornamented with carved mouldings, and the frieze is filled with a continuous band of hunting scenes, in which are represented an immense number of figures, horses, dogs, and wild animals. The figures are executed in full relief, *i. e.* for the most part entirely detached from the ground, and the cornice is profusely ornamented with modillions, and decorated mouldings, executed with the utmost skill and high finish.

This chimney-piece, which is one of the most remarkable works of its kind extant, was obtained from the Palazzo Petinelli at Padua. It offers a striking illustration of the tendency of the North Italian sculpture to excessive elaboration. M. Soulages ascribed it to Tullio Lombardi, (died 1559.)

5397.

 ILASTER, or jamb of a chimney-piece, in Istrian stone. Venetian sculpture; circa 1500. Height 4 feet 7 inches.

A reference to the chimney-piece previously described will show the position which this detail occupied in work; the richly-ornamented baluster-shaped attached column of the present type will be there seen, supporting on its slender summit the massive projecting bracket on which rests the entire superstructure of the chimney-piece. These baluster-shafts occur, in Italy, as a general rule, only in the northern districts; the motive, indeed, is probably of Transalpine origin, being everywhere seen in contemporary German, Flemish, and French architectural ornamentation.

5395.

 TONE chimney-piece. North Italian sculpture; circa 1500-20. Width 8 feet 5½ inches, height 7 feet 6½ inches.

This chimney-piece was removed in 1857 from the kitchen of an *osteria* or small inn at Como. The room, however, in which it was erected was originally the hall, or *salone grande*, of the ancient palace of the Rusconi family, at one time lords or tyrants of Como.

The wood-engraving annexed displays its general features sufficiently well; but the beautiful details are, of course, merely indicated. They are executed, in the original, with all the spirit of a Rovezzano or a Sansovino, and in taste of design, not less than in beauty of execution, this work may compare with the finest contemporaneous Florentine productions of the same nature. From its vicinity to Milan we may, however, suppose it to have been the work of a sculptor of that city; there is, unfortunately, no clue to its authorship. (*See Engraving.*)

7721.



STONE chimney-piece. North Italian sculpture; circa 1560. Height 7 feet 6 inches, width 7 feet 6 inches.

Though of a more elaborate and ornate character than the previous specimen, this is less beautiful as a work of art. In the Como chimney-piece we have a most refined and pure specimen of the best period of the renaissance in Northern Italy; the present work, on the contrary, illustrates the florid exuberance of the style at the beginning of its decline. It was recently removed from a palace or villa in the neighbourhood of Brescia.

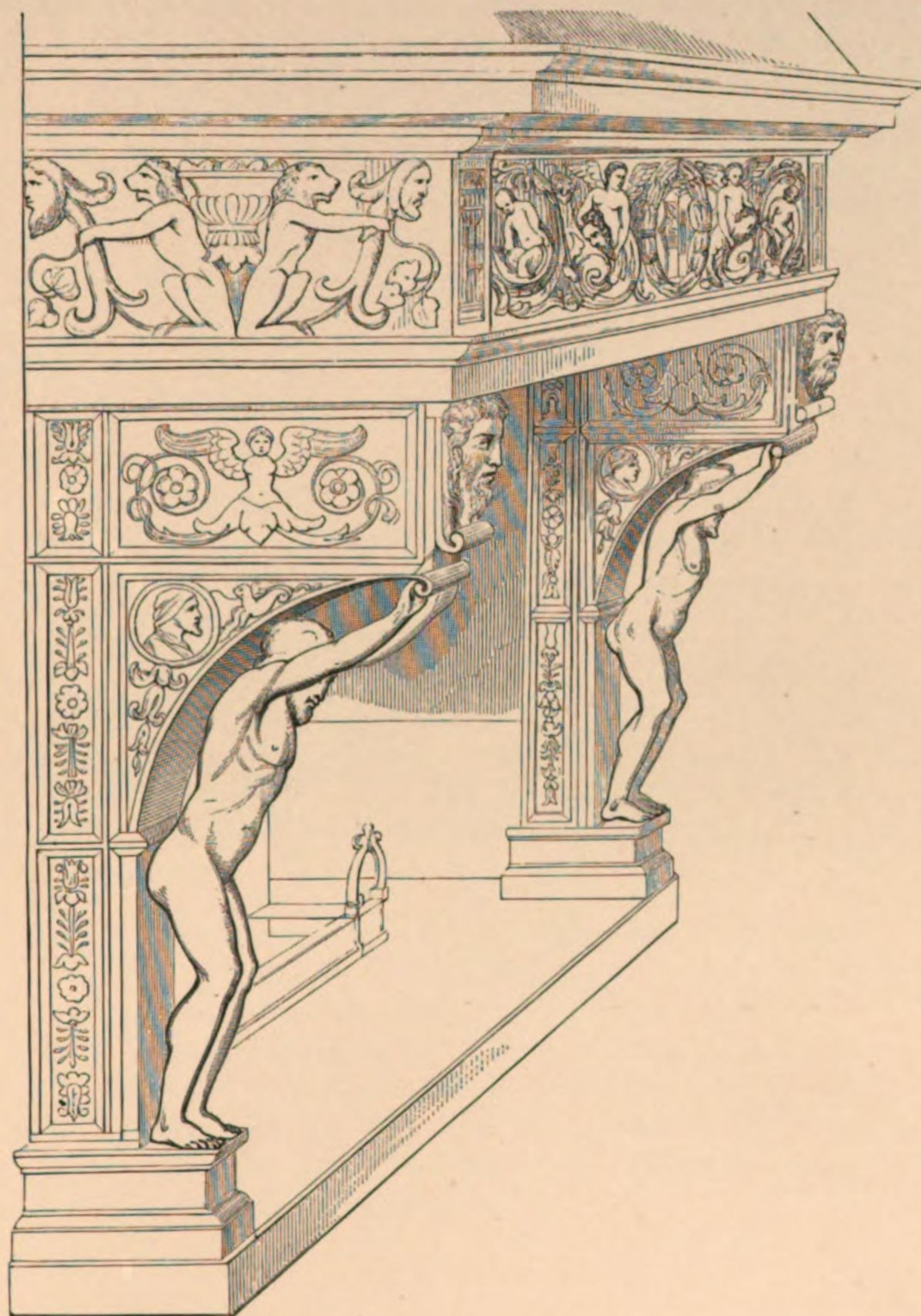
5469.



ALTO-RELIEVO, in bronze. A *Pietà*, or the dead Christ supported by the Virgin. North Italian sculpture; circa 1460. Conjecturally ascribed to Vellano of Padua. Height 1 foot 8 inches, width 1 foot 7½ inches.

The Virgin supports the recumbent body of the dead Christ on her knees; in the background, standing on clouds, on each side of the principal group, is a draped boy-angel in an attitude of sorrow. This important bronze was originally the door of a *tabernacolo*.

Although obviously the work of a North Italian sculptor, it exhibits many indications of the influence of Donatello. The two boy-angels, in the background, resemble so strongly similar figures to be found in the Donatello bronze reliefs of the choir of St. Antonio in Padua, that it seems highly probable they were inspired by them.



5395. *Stone Chimney-piece. North Italian Sculpture, circa 1500-20.*

The principal group, on the other hand, quite as strongly evinces the bias of the early Lombard and Venetian masters. These opposing peculiarities, it should be observed, are distinctly characteristic of the works of Vellano, to whom the bronze may with great probability be ascribed.

Iacopo Vellano of Padua worked circa 1460-80, and is said to have lived till 1500.

411.

TATUETTE, in bronze, of the infant Saviour. North Italian sculpture (?); circa 1480. Height 1 foot 7 inches.

The undraped Child stands erect in the act of benediction; in his left hand he holds an orb; round his neck a branch of coral is suspended from a necklace. On the pedestal in front a small *amorino* is seated bearing a blank shield.

4217.

IRCULAR medallion relievo, in bronze. The flight into Egypt. North Italian sculpture; second half of 15th century. Diameter 10 inches.

Within a rocky landscape, with two palm-trees in the background, the Virgin and the infant Saviour are seen riding on an ass; and on the same side, in the second plane of the relievo, two lions and a griffin seem to be peacefully following the holy family. This medallion was, in all probability, inserted into the centre of a marble panel filled with foliated ornaments. Several very similar ones (probably, indeed, by the same hand) may still be seen *in situ* in the celebrated tomb of the Martinengo family, in Sta. Maria de' Miracoli at Brescia.

7452.

AS-RELIEF, in marble, within a circular panel or roundel. North Italian sculpture; circa 1480. Diameter 9½ inches.

A nude figure of an aged man, seated on a step or plinth, his left arm extended, holding a little *amorino*, which stands erect in the palm

of his hand; the figure is seen front face. This rilievo, originally an insertion into a panel or pilaster, is probably intended as an allegory or impersonation of second childhood. It was purchased at Milan. In the somewhat square or angular treatment of the nude forms the early Lombard or Venetian school is clearly indicated.

440.

ORTRAIT-RELIEVO, in marble. North Italian(?) sculpture; circa 1450(?). Height of the panel 1 foot 11 inches, width 1 foot 9½ inches. (Soulages Collection.)

Life-sized profile bust of "Francesco Cynthio." He wears the well-known *beretta* or felt-cap of the 15th century, surrounded by a wreath of bay-leaves; around his neck, a gold-chain. This ornament and also the wreath were originally gilded. The rilievo is enclosed within a sunk-moulded panel, and at the bottom is a band with the following inscription in Roman capitals, "Fran Cynthius ætatis ann. xxix."

M. Soulages ascribed this beautiful work to "Pisano," (probably meaning the painter and medallist Vittore Pisano, called Pisanello;) and the work is certainly treated quite in the manner of some of the early bronze portrait *plaques* and medals of that great artist. At the back of the slab is an unfinished rilievo, being two regardant portraits—a lady and a gentleman.

6923.

LTO-RELIEVO, in marble, profile portrait bust, believed to be of Ludovico Sforza Visconti, Duke of Milan. North Italian(?) sculpture; circa 1490. Height 17½ inches, width 12½ inches.

He is represented wearing a low conical cap or *beretta*, and a simple doublet fitting tight round the throat.

4683.



TERRA-COTTA tile, a portion of an arch-band. North Italian sculpture; circa 1490. Width 8 inches. (Presented by A. H. Layard, Esq. M.P.)

This tile, decorated in relief with a composition of dolphins and other arabesque ornaments, was apparently a portion of the architrave of a semicircular-headed window. Many similar architraves may still be seen in the brick buildings of the cities in the Lombard plain, particularly at Piacenza and Cremona, and also in Bologna.

7674, 7675; 7367, 7368; 7673.



STEMMA, or coat of arms. Similar "*stemma*." Two portions of semi-attached columns. Pediment from a door. Sculptured in Istrian stone, circa 1500; brought from a palace at Cesena.

These fragments, by an unknown artist, offer characteristic examples of the splendid ornamentation of which the Venetian sculptors were the greatest masters. The *stemme* or coats of arms, with their elegant crests and lambrequins, will be noticed by every traveller as abounding in the Venetian territory and the Adriatic districts of La Romagna, where there is scarcely a palace or villa without its ancient blazon. The stone in which these sculptures are executed is quite as characteristic of these countries as the black stone of Florence is of the Tuscan district. It is found, indeed, in almost universal use, in all the lowland country along the Adriatic coast from Venice downwards, having been imported from the opposite side of the Adriatic; it is a compact, fine-grained, lithographic lime-stone, admirably adapted, from its softness and homogeneous texture, for the execution of these delicate arabesques. The two portions of columns and the pediment were parts of a doorway from the same edifice to which the *stemme* were affixed.

7534.



THE Virgin and Child within a circular medallion, in wood, painted and gilt. Milanese sculpture; circa 1500-20. Diameter of the medallion 1 foot 11 inches. (Presented by M. His de la Salle of Paris.)

The group in alto-relievo is recessed in a concave fluted medallion, surrounded by a band or architrave decorated with enriched mouldings. The circle is placed on an oblong tablet, on which is inscribed, though in more modern characters than the time of the relievo, "*Mater amabilis.*" It is most likely that the *fascia* or band round the medallion also contained originally an inscription in gilded or painted letters. In the head of the Virgin the well-known type of the female heads of Leonardo da Vinci, which was so long an inheritance of the Milanese school, is distinctly apparent.

4676.

 SMALL relievo, in marble. The entombment. North Italian sculpture; circa 1540. Height 10 inches, width $7\frac{3}{4}$ inches.

This highly-finished miniature work, exhibits the tendency to minute elaboration, already alluded to as characteristic of the North Italian schools. It was, in all probability, originally executed as a devotional picture, intended to be framed and hung near a bed's head or in front of a *prie-dieu*. It is interesting to trace the analogy with Swiss and German modes, which prevailed in the adjoining districts of Italy: this relievo, although of a higher and purer style, may be taken as an Italian representative of the numerous devotional relievos in alabaster, so common in the former countries at the same period.





Genoese Sculpture. 15th and 16th Centuries.

7255.



RELIEVO, in black slate. St. George and the Dragon. Genoese sculpture; second half of the 15th century. Length 6 feet 9 inches, height 2 feet 8 inches.

This characteristic work was a *sopra porta* or bas-relief picture placed over the outer door of a house; the photograph appended to it shows a doorway with a similar rilievo and its decorative architrave complete, still to be seen, with many others of the same class, in Genoa. These doorways are peculiar to that city, and form, in fact, a distinct or local feature of its 14th and 15th century architecture. It is easy to see that their profuse ornamentation was prompted by the uselessness of bestowing any decoration whatever on the other parts of the *façades* of the houses, which are usually situated in narrow streets or alleys, where there is often scarcely room to recede far enough for the eye to take in even one of these portals at a single glance. The decoration, which seems to have been thought necessary to mark the dignity of the house, was, therefore, concentrated on the doorway alone.

The composition represents St. George, armed at all points, as a knight of the middle ages, on a richly-caparisoned charger, raising himself in his stirrups, in the act of transfixing the dragon with his lance; whilst in the background is seen a rocky landscape, with the princess and other figures. At each side stands a man-at-arms, habited in antique armour, holding a shield of the shape usually called a "*testa di cavallo*;" on these shields the armorial bearings of the family to whom the house belonged were originally emblazoned.

St. George was the patron saint of Genoa, which explains the reason

why so many duplicates of this design are extant in the city. The well-known broad red cross may be seen, in this rilievo, on the shield of the warrior-saint.

The black slate, locally called *pietra di lavagna*, in which this work is executed, was universally employed in Genoa and the districts of the Riviera. It is, in fact, the characteristic material of those countries, especially for architectural sculpture.

7256.



RELIEVO, in black slate. St. George and the Dragon. Length 5 feet 10½ inches, height 2 feet.

A Genoese *sopra porta* of nearly similar design to the previous specimen, and of the same period.

7254.



RELIEVO, in black slate. The Angelic Salutation. Genoese sculpture; second half of the 15th century. Length 3 feet 7 inches, height 1 foot 5 inches.

This is a smaller and more highly-finished *sopra porta* rilievo, of the same kind as the previously-noticed specimens. The principal group represents the Virgin kneeling before a lectern, with the announcing angel before her, holding a lily-branch and a scroll, inscribed "*Ave gratia.*" At each extremity stands a boy-angel or *fantino* holding a kite-shaped shield for the family arms.

All these *sopra porte* were obtained in Genoa in 1860, from dealers who had purchased them on the demolition of the ancient buildings which they originally adorned.

7551, 7551 A, and 7551 B.



LUNETTE and two piers or pilasters of an altar-piece, in marble. Genoese (?) 15th-century sculpture. Master unknown. *Lunette*, width 4 feet 8 inches, height 2 feet 4 inches; piers, height 4 feet 8 inches, width 9 inches.

The *lunette*, a highly-finished work in alto-relievo, represents the Resurrection of our Saviour, with the four Roman soldiers guarding the

sepulchre. The piers are adorned with two heights of shallow niches with shell canopies, each containing a statuette of a saint in high relief; the figures in No. 7551 A, being St. Peter and St. Paul, and in No. 7551 B, St. John the Baptist and a bishop trampling a dragon under foot. Unfortunately these sculptures, which are evidently the work of an accomplished *quattro-cento* artist, are considerably mutilated. They formed part of an altar formerly in the ancient church of San Domenico at Genoa, which was pulled down at the time of the erection of the new theatre and the formation of the Piazza in front of the strada Carlo Felice. Other fragments from the same church are preserved in the cloisters of the old Doria church of San Matteo.

7253.



CHIMNEY-PIECE, in *pietra di lavagna*. Genoese school; circa 1520. Height 10 feet, width 8 feet 3 inches.

The baluster-shaped shafts in the jambs and the general style of ornamentation denote the North Italian origin of the chimney-piece, which, in fact, was brought from a house at Savona.





Various Works of Uncertain Origin.
15th and 16th Centuries.

4564.



ROTESQUE sphinx or syren, sculptured in marble, a portion of a fountain; date second half of the 15th century. School and master uncertain. Height 3 feet, width across the breasts $15\frac{1}{2}$ inches.

This original and fantastic object was doubtless the central portion or jet of a *lavello* or domestic fountain, and, in all probability, stood within a marble basin, elevated three or four feet from the ground, backed against an architectural structure or frontispiece. (See the two examples in this Collection, Nos. 4887 and 5959.) The upper part, surmounted by the neck and head of a female, terminates beneath as a species of console-leg, ending in a lion's paw; the chest of the monster, betwixt the breasts, is formed by a colossal mask of a marine deity with a gaping mouth, in which was originally inserted the bronze cock or pipe from which the water issued. The breasts of the figure, which are likewise perforated to receive smaller brass-tubes, are flanked on each side by a dolphin. Various parts of the composition are enriched with graceful acanthus foliage.

5394



PLASTER, in marble; circa 1500. Height 5 feet, width 10 inches.

Doubtless a portion of some destroyed sepulchral monument. The

trophies of arms and fruit, with which the panel is filled, are on a level with the finest works of the kind at the period indicated. The original locality of this specimen is unknown.

7363, 7364.

MARBLE frieze, in two lengths; circa 1490. Length 6 feet 4 inches, height 1 foot 3 inches.

The composition is divided into two large and two smaller panels by three richly-carved modillions or consoles. The two large panels are each filled in with a *sacro volto* or face of our Saviour on a napkin, and in each of the narrow panels is an elegant vase, carved in low relief, with strings of pearls pendant from the handles, and flames issuing from the mouth. This fragment was probably the frieze of an altar-piece. It is not known from whence it originally came.

7626.

PORTRAIT rilievo, in marble. Italian sculpture; circa 1450. School and master uncertain. Height 9 inches, width $6\frac{1}{2}$ inches. (Gigli-Campana Collection.)

A profile head of a young man with long hair, cut, in the usual fashion of the day, straight across the forehead. He wears a doublet fitting tight round the throat, and about his neck a chain or cord with a medallion suspended from it. In the simplicity and purity of style this beautiful little portrait recalls the medallion heads of Pisanello and Sperandio. It is not possible, however, to ascribe it to any known master.

4562.

STATUETTE of the Virgin and Child, in marble. Italian sculpture; circa 1400-20. Height 1 foot 10 inches.

We have no knowledge of the origin of this statuette, which was purchased in Paris. Its original and peculiar style and finished execution mark it as a work of some note, by an excellent *quattro-cento* sculptor. Further research may result in the discovery of other sculptures

in situ by the same characteristic hand; till then, however, it does not seem possible to hazard even a conjecture, either as to the actual author of this marble, or the locality of its production.

444.



GROUP in the round, in marble. Statuettes of the Virgin with the infant Christ and St. John. School and master uncertain; circa 1500-20. Height 1 foot 10 inches. (Soulages Collection.)

Although characterized by marked peculiarities of style, it seems difficult to determine the author of this work. The influence of Michael Angelo appears, however, very visible in it, the draperies, especially, having a specific resemblance to his manner in breadth and largeness of treatment. On the other hand the composition, which is very pictorial, strongly recalls the holy families of Raffaello. The writer would suggest that it may possibly be a work of the Neapolitan sculptor Giovanni Merliano, called Giovanni di Nola; it is to be regretted that there is no record of the locality in Italy whence M. Soulages obtained this group.

7431.



ALTO-RELIEVO, in bronze. Judith with the head of Holofernes; circa 1540 (?). Height of the *plaque* 12 inches, width 8 inches.

This bronze, which represents the heroine draped in the admirable style of an antique statue, has been conjecturally ascribed to Iacopo Sansovino. Its authorship, however, is very uncertain.





Italian Sculpture. 15th and 16th Centuries.

MICHAEL ANGELO BUONARROTI.

PRELIMINARY NOTICE.

THE world has seen two great and distinct systems of sculpture; that of the ancient Greeks, the crowning glory of which were the Parthenon sculptures of Phidias, and the very different but perhaps not less admirable art of modern Italy in the 15th and 16th centuries; the works of Michael Angelo, in the cities of Florence and Rome, being unquestionably to this latter time what those of the great sculptor of Athens were to all other ancient art. It was in Michael Angelo that the art in modern times culminated, and it was he also, who, in the decay of his powers, led the van of the decline. It is not given to us now to foresee any fresh development; the range of the art of sculpture, like that of every other, seems now almost exhausted; and at all events since Michael Angelo's time artists have but followed in beaten paths, influenced by the principles and mannerism of, by turns, one or the other of the great bygone systems. The interval betwixt the appearance in the world of Phidias and Michael Angelo, however, was two thousand years; there is, therefore, still time to hope for fresh inspiration.

In the Parthenon sculptures were embodied the most perfect ideal of physical beauty, an inimitable knowledge and power of delineating the human figure, in every condition of movement and repose, and a style so æsthetically refined and noble as to render its full appreciation possible only to minds of great cultivation. To Michael Angelo, whether fortunately or not it is difficult to say, these all-important works were unknown. His knowledge and profound appreciation of the antique

were based on works of the period of its decline, on the *torso* of the Belvidere, the Laocoon, the Apollo, the marble Bacchantes, satyrs, and cupids innumerable, which the teeming Roman soil around him yielded up to the *cognoscenti* of his day. Undoubtedly these works influenced his style; he was not, however, their slave; his nervous chisel was inspired by the accumulated power, the distinctive originality, and, in a word, by all the achievement of *quattro-cento* art. The greatest of his predecessors, Donatello, seemed even to have bequeathed to him his special inspiration. To Nature, however, Michael Angelo owed the most: to his own inspiration and to that earnest worship and study of Nature's works, which never fail to confer upon the gifted student, somewhat, as it were, of her creative force. The result was the production of works which, in his own day even, were immediately seen to be above and beyond all others.

Michael Angelo's art, then, was widely different from that of Phidias, different indeed from all antique art, and in nothing more than in its intense personality; ancient art was an all-pervading system, absorbing and levelling in its sublime abstraction all individualities; everything in it was expressed literally, materially, but it had little inward or subjective expression, and in this the art of Michael Angelo was supreme. Michael Angelo himself is reflected in every one of his figures; the terrible energy, the brooding poetic thoughtfulness of his own nature is stamped on every brow; his impersonations live with an intense vitality, a passionate earnestness and fulness of meaning pervade them all, entrancing us, until we are almost ready to deem them not renderings of merely human figures, but types of a new and nobler creation.

Michael Angelo was born in 1475, in the Tuscan territory, and died in Rome in 1564. Successively placed at a very early age with the most eminent masters of the time, he soon found a patron in the famous Lorenzo de' Medici, who had assembled in one of his gardens a numerous collection of antique statues and fragments to serve as a school for young artists. Lorenzo, with the instinct of genius, foresaw the noble talent and the future greatness of his *protégé*; he took him into his own family, and after his death his son Piero continued his protection. Thenceforward the history of Michael Angelo is that of his works; constantly employed by the various princes of the house of Medici, popes, cardinals, and the magistrates of his native city, he resided, at intervals, alternately in Rome and Florence, finally fixing himself in the eternal city, absorbed in his great labours, his last and most stupendous

being the building of St. Peter's. There never was a nobler or a purer life; his personal character was as grand as his works, and was truly reflected in them; simple and austere in his habits, an indefatigable worker, he nevertheless lived in familiar intercourse with the greatest and the most gifted of his age. Princes deferred to him as to a superior existence, and his proud independence and self-respect imposed on even the most impetuous Pontiff who ever claimed infallibility. Michael Angelo became, in fact, at an early period of his career, known throughout Europe as, in some sort, a personification of the Italian genius, and the Italians were proud of him, glorifying themselves through him. He was painter, sculptor, and architect, and pre-eminent in all these arts; nevertheless, it is obvious that, with him, sculpture dominated over and influenced the others, and it is known that he placed that art on the highest level.

The principal incidents in his life and the history of his great works are so familiar to the general reader, that it is not desirable to dwell further on them here. A life, with a full and minute catalogue and description of his numerous works, has yet, however, to be written.*

The finished works of Michael Angelo were on so grand a scale that, notwithstanding his long life, they are not very numerous; he was not, indeed, one of those fruitful and industrious artists, the quantity alone of whose productions astounds us. On the contrary, he was a thoughtful worker, prefacing all his great works by a large number of sketches and models; and obviously, to the end of his life, devoting much of his time to indirect or abstract studies. The wax models in this collection, and others of the same kind preserved in the house of the Buonarroti family in Florence, throw much light on his manner of working, whilst his very numerous original drawings and sketches are a mine of wealth, from which an immense amount of information on his progress in art, and the history of his monumental labours, might be extracted. Unquestionably Michael Angelo was the greatest draughtsman of modern ages, and fortunately a large proportion of his drawings remain to us; for such was the eagerness of his friends and admirers to possess themselves of the merest scratch of a pen from his hand, that they were treasured up with a constant care never bestowed on the more volumi-

* An excellent sketch of such a performance, to which is appended an useful and well-arranged list of works, has recently appeared from the pen of M. Charles Clement, "Michel Ange, Leonardo-da-Vinci, Raphael, &c." Paris, Levy, 1861.

nous productions of inferior men. It is needless to say that these drawings are of almost priceless value.*

LIST OF THE PRINCIPAL WORKS OF MICHAEL ANGELO
NOW EXTANT.

- F**LORENCE. Marble head of a faun. (1489.) Uffizj.
 ——— Marble bas-relief, battle of the centaurs. (1490-1492.) Casa Buonarroti.
 ——— Marble bas-relief. Holy family. Casa Buonarroti.
 ENGLAND. Distemper picture of the Virgin and Child, with St. John and four angels. Collection of Lord Taunton, Stoke Park.
 BOLOGNA. Statuette, in marble; kneeling angel, holding a candelabrum. Church of San Domenico.
 FLORENCE. Marble statue of the young Apollo. Gallery of the Uffizj.
 ——— Marble statue of Bacchus. (1497-1498.) Uffizj.
 ROME. Marble group, *Pietà*, or the dead Christ supported on the lap of the Virgin. (1498-1499.) In St. Peter's.
 FLORENCE. Recumbent marble statue of the dying Adonis. (1501.) Uffizj.
 ——— Unfinished marble statue of St. Matthew. (1503.) Cortile of the Accademia.
 BRUGES. Marble group of the Virgin and Child, on an altar in the Cathedral.
 FLORENCE. Circular relieve in marble. Holy family. (Unfinished. 1503-1504.) Uffizj.
 LONDON. Circular marble bas-relief. The Virgin and Child. (Unfinished.) Royal Academy. (See cast in this Collection.)
 FLORENCE. Circular picture in distemper. Holy family, with nude figures in the background. Uffizj.
 ——— Marble statue of David, in the Piazza, near the doorway of the Palazzo Vecchio. (1503-1504.) (See cast in this Collection.)

* Fortunately this country possesses, in various public and private collections, probably a greater number of his original drawings than any other. The Oxford, formerly part of the Lawrence Collection (which alone comprises seventy-nine drawings), that of the British Museum, the Royal Collection at Windsor, the Chatsworth Collection, and those of several private amateurs, numbering altogether, probably, not fewer than two hundred drawings.

- PARIS. Two colossal marble statues of captives, executed for the tomb of Julius II. (1505.) Museum of the Louvre.
- FLORENCE. Unfinished marble statues of captives. Gardens of the Palazzo Pitti.
- ROME. Ceiling of the Sistine chapel, painted in fresco. (1509-1513.)
 ——— Colossal marble statue of Christ, in the church of the Minerva.
- FLORENCE. Marble group of Victory. Salone of the Palazzo Vecchio.
- ROME. Colossal statue of Moses. Church of San Pietro *in vincoli*.
- FLORENCE. Marble tombs of Lorenzo and Giuliano de' Medici. Sacristy of San Lorenzo.
 ——— Colossal marble bust of Brutus. Uffizj.
- ROME. Fresco of the Last Judgment. (1541.) Sistine chapel.
 ——— Frescoes of the Capella Paolina, in the Vatican. (1550.)
- FLORENCE. Unfinished marble group of the deposition from the cross or *Pietà*, behind the high altar in the Duomo.
- NAPLES. Colossal marble bust of Pope Paul III. In the Museum.
- ROME. Unfinished statue of our Saviour, a portion of a group of the descent from the cross. In the courtyard of a palace (now the Russian Legation) in the Corso.
- FLORENCE. Various models in wax and terra-cotta, and drawings. Casa Buonarroti.
- OXFORD. Collection of seventy-nine original drawings, (formerly in the Lawrence Collection.)
- LILLE. Collection of drawings, chiefly of architecture, being the leaves of a sketch-book.
- FLORENCE. Original drawings. Uffizj.
- PARIS. Original drawings. Museum of the Louvre.
- LONDON. Original drawings. Print-room of the British Museum.
- WINDSOR CASTLE. Original drawings in the Royal Collection.
- CHATSWORTH. Original drawings. Collection of His Grace the Duke of Devonshire.

7560.

MICHAEL ANGELO. Cupid, life-sized statue in marble. Proportionate height of the figure, if standing erect, 5 feet 3 inches. (Gigli-Campana Collection.)

The god is represented as a youth of sixteen or seventeen years old, kneeling on one knee in an animated momentary attitude, difficult to describe; the head is turned to one side, in a movement elegantly contrasted with that of the *torso*; the right arm extends downwards, as if about to take up some object from the ground, whilst the other, holding a bow, is raised in the air, level with the head; a quiver of arrows and some drapery rests on the ground on the left. Various portions of the work, particularly the hair of the head and the drapery on the ground, are left unfinished, as in many other works of Michael Angelo. The upraised arm (which from its disengaged position must originally have been sculptured from a different block and adjusted to the statue) is a skilful restoration by Signor Santarelli, Professor of Sculpture in the Academy of Florence, the original arm having perished either from exposure to the weather for a long series of years, or from having been fractured by pistol bullets, the marks of several of which are visible in other portions of the statue, and which were wantonly fired at it whilst placed in the Riccardi gardens in Florence.

This statue is believed to be the work mentioned by Vasari* as having been executed for Iacopo Galli, a Roman banker, at the same time as the statue of Bacchus now in the Gallery of the Uffizj at Florence, (A.D. 1497,) in Michael Angelo's twenty-fourth year, and during his first residence in Rome.

It remained, probably for two or three centuries, exposed to the weather in the Gualfonda gardens, in the suburbs of Florence. These celebrated gardens were the property of the noble family of the Riccardi, who, in continuance of a custom, probably first introduced by the great Lorenzo de' Medici, had from generation to generation gathered together a large collection of objects of sculpture, which served at the same time as ornaments to the grounds and as objects of study to the young artists of the city. From the Riccardi, these gardens passed to the Stiozzi family, and from the Marchese Giuseppe Stiozzi this statue was, in 1854, acquired by Signor Gigli.†

* Life, vol. xii. p. 169:—"Conobbe bene poi la virtù di Michel Agnolo, Messer Jacopo Galli gentiluomo Romano, persona ingegnosa che gli fece fare un Cupido di marmo quanto il vivo; ed appresso, una figura di un Bacco di palmi dieci," &c. &c.

† The following certificates of the authenticity of this statue, from Professors Dupré and Santarelli, given to the Marchese Stiozzi previous to its sale, may be here recorded. It should be remarked that, whilst its authenticity as an original work of Michael Angelo has never been doubted, the opinion of many other eminent Italian artists, were it necessary, might be added to the present. On the demand of the Roman Academy of St. Luke, a cast was taken for that institution by the papal government, before delivering the original work; it has since also been re-moulded



7560. MICHAEL ANGELO. *Cupid, life sized Statue in Marble.*

Signor Migliarini has recorded the following opinion of the action, or meaning of the work, (privately printed Catalogue or Photographic Album of the Gigli-Collection, atlas folio; Le Monnier: Florence):—

“A Cupid by Michael Angelo would certainly be restless and full of fire; he evidently desired that the marble should express this, and awaken a similar animation in every beholder. It is, however, difficult to trace the true intention of an artist, when time has destroyed those details which were expressly added for its explanation. Meanwhile, it seems to us it is intended to show that this Cupid, having emptied his quiver in vain, even his last arrow having glanced back to him through the insensibility of the object against which it was launched, he precipitately seizes it, and prepares to shoot it anew, too certain of his own power; in this violent movement he bends, but to raise himself again the more speedily. Daring is expressed in his countenance, and in the turn of his head. The left arm raises the bow, as if to keep it from injury; and the different bend of each leg serves admirably, equally to compose the group and to display the beauty of the limbs, analogous to all the rest of the body; the perfection of which cannot be described, but must be seen to be admired. It is known historically that this statue was one of the earliest and most accurate of Buonarroti's works. He has here carefully imitated beautiful Nature, and followed her under the guidance of precepts inherited from the ancients. In the sequel of his career, having become more daring by practice, and bolder by the

in this country, by Mr. Brucciani (*formatore* of the Department of Science and Art, and the British Museum), Little Russell Street, Covent Garden, of whom casts can be obtained.

Copies of Certificates.

“Pregiatissimo Signor Marchese,

“Mi ricordo di aver veduto ed ammirato un Amore, per metà inginnocchiato, e che sta al varco ascondente una freccia; che io non dubito possa essere questa opera del divino Michel Angelo; questo mio giudizio, per la tenuità del mio ingegno, può essere tenuto più per un semplice parere che per una sentenza artistica; ma comunque si sia è però l'espressione della mia convinzione. Mi creda,

“Suo devotissimo servo,

“Di Studio le 20 Settembre, 1854.”

“DUPRÉ.

“Firenze, 29 Novembre, 1854.

“Io sottoscritto avendo accuratamente esaminata una statua in marmo, di grandezza al naturale, in una posizione aggrupata, rappresentante Amore, appartenuta al Signor Marchese Stiozzi, ad oggetto di pormi in grado di esporre la mia opinione per quanto le mie cognizioni nell'arte lo permettono, nell'artista che possa essere stato l'autore, credo poter francamente dire esser quella statua un'opera del divino Michel Angelo Buonarroti, è credo ancora che difficilmente possa accadere di emettere un parere su tali cose con maggior convinzione di quello che faccio in quest'occasione.

“EMILIO SANTARELLI.”

course of years, he trusted more to his memory, and acquired a manner (of seeing) peculiar to himself; his works, though always admirable, no longer displaying their primitive purity and candour." (*See Engraving.*)

4114.

 MICHAEL ANGELO. Skeleton or anatomical study. Model in red wax. Height 16 inches. (Gherardini Collection.)

Although greatly mutilated, the truth to Nature and perfection of detail of this extraordinary model are still so apparent, as vividly to impress us with the extent and profoundness of the preliminary studies by which Michael Angelo acquired his power of delineating the human figure. This model has every appearance of being a direct study from the dead subject. The attitude of the figure, moreover, corresponds so closely with that of the marble statue of Bacchus, that it may fairly be presumed to have been an anatomical study for that celebrated work. It represents a skeleton, or partially dissected figure, in a living attitude, and the process of study would seem to have been as follows:—an articulated skeleton was probably set or strung up in the required pose, and copied in wax, on an elaborate framing of wires, with wonderful perfection down even to the minutest bones of the hands and feet; the ligaments and muscles, which immediately overlie the bones of the *torso*, neck, and *cranium*, were then superadded, most likely, from an actual dissection. The abdomen is represented as still intact with its contents, the torsion of its membranaceous envelope—especially at its junction, with the bones of the pelvis—being rendered with admirable truth, whilst not less remarkable is the reproduction of the muscles and ligaments which bind together and connect the ribs with the spinal column. Generally speaking, the model has the exact appearance of a human body from which all the flesh has been removed, except so much as was necessary to allow the bones to hang together.

The left arm and a portion of the *femur* or thigh of the left leg are, unfortunately, wanting. A model of similar dimensions and nature, but in a different pose, forms part of the Collection of the Casa Buonarroti at Florence. It may be remarked that the mechanical difficulties attending the execution of such frail and slender productions as these models, must have been very great, whilst their preservation down to the present time is not less wonderful.

4109-4113.

MICHAEL ANGELO. Five anatomical models in wax:—
 No. 4109. A right arm. Length 9 inches.
 „ 4110. A right leg. Length $9\frac{1}{2}$ inches.
 „ 4111. A left leg. Length $9\frac{1}{2}$ inches.
 „ 4112. A right arm. Length 8 inches.
 „ 4113. A left leg in a bended position. Length $6\frac{1}{2}$ inches. (Gherardini Collection.)

These pieces are apparently studies for portions of projected works, and seem to have been either directly modelled from dissections, or from sketches or memoranda so obtained. They show the development of the external muscles, in the particular attitudes of the several limbs, and are, indeed, learned exercises, full of life and movement. No. 4109 evidently represents the pendant arm of the colossal statue of David; and Nos. 4110 and 4111 the legs of the same figure; whilst No. 4113 is, in all probability, one of the legs of the dead Christ in St. Peter's.

It is stated in Vafari (vol. xii. page 166) that the prior of the convent and hospital of San Spirito, in Florence, (circa 1493?), gave Michael Angelo rooms, and every facility for dissection; that he there dissected many dead bodies, and that these studies were the foundation of the great knowledge of design which he afterwards displayed. In these exercises it is supposed that he was also assisted by the anatomist Della Torre; and a most interesting, though somewhat ghastly, pen-drawing is still extant in the Oxford Collection (No. 50), representing two men—supposed to be the artist and his friend—dissecting a dead body, in the stomach of which is inserted a lighted candle.

It is to be noted that all the works for which these anatomical studies seem to have been expressly made were of his early time: (the Bacchus, 1497-8; the Pietà of St. Peter's, 1498-9; the David, 1501-3.)

4106.

MICHAEL ANGELO. David; original model, in wax. Height $3\frac{3}{4}$ inches. (Gherardini Collection.)

Michael Angelo executed two different statues of David; the colossal marble of the Palazzo Vecchio, (see cast in this Collection,)

and a bronze, probably of life-size. The former was commenced in 1501, and erected in its place in 1504; and the latter, ordered by the *signoria* in 1502, was not finished till 1508; the bronze was intended as a present to the Marechal de Gies, a favourite of François premier, whom the Florentines wished to conciliate. This personage, however, fell into disgrace before the work was finished, and it was ultimately sent to Robertet, one of his successors in the royal favour. It is supposed that the latter erected it in his *château* in France, and that it has long since been melted down, there being, at all events, no further record of it. Unfortunately, therefore, the two great works of Michael Angelo, in bronze,* are both entirely lost to the world.

The marble David was executed by M. Angelo from a block, which, when he took it in hand, had been roughly hewn into shape, according to a previous design, by a certain Maestro Simone. He was, therefore, greatly restricted and fettered in the carrying out of his own model by the reduced dimensions and general condition of the block itself.

Ample accounts of the various circumstances attending the production of both these works will be found in Vafari, and also in the "Carteggio," &c. of Gaye. Enough, however, has been here said to show that, considering the difficulties he had to contend with in respect to the block, it was likely that Michael Angelo would make even an unusual number of previous essays, both in the shape of models and drawings; whilst the fact that the bronze figure was in progress at the same time would lead us to expect a certain general accordance in style, if not in the actual design of both works. A pen-sketch is still extant (formerly in the Marriette and Lawrence Collections) which has been always supposed to represent the bronze David; it is evidently, like the present wax model, only a preliminary design, and not an after reminiscence of the finished work; but its general style and aspect is so distinctly that of a work in bronze that there is every likelihood that it closely resembles the bronze figure as it was finally executed.†

Now the present wax model is very different from either of the previous compositions. It agrees, indeed, with the sketch for the bronze in one particular only, viz. in having the colossal head of Goliath on the

* The other being the colossal bronze statue of Julius II, executed for Bologna, and destroyed by the populace two years afterwards.

† A facsimile of the drawing is appended. The plaster cast of the marble David, taken direct from the original, was presented to the Museum, in 1857, by the Grand Duke of Tuscany, having been then moulded for the first time. The head of the figure has been since remoulded for this Department, and may be had of Mr. Brucciani.

ground, arranged as a support or mechanical means of strengthening the work, (the marble figure has the usual conventionalized trunk of a tree instead, for this necessary purpose.) No decisive inference, however, can be drawn from this point of resemblance, as the head is placed very differently in the two designs, and, as arranged in the wax model, it might perhaps have served even as a sufficient means of support to a marble statue. Although, therefore, it may be taken for granted that this sketch was a first thought for *one or other* of these famous works, it is not easy to decide for *which* of them it was intended.

Both the marble and the drawing represent a figure in repose, whilst the present model shows the young hero in a momentary movement, expressive of energetic action, the body thrown back and legs apart, as if just about to sling the stone at his adversary; unfortunately both arms have perished, but from the position of the portions which remain they appear to have been raised and boldly detached in front of the body. Now such a disposition would, in any case, seem more suitable to the bronze than to the marble, particularly when the limited dimensions of the block at Michael Angelo's disposal is taken into account; unless, indeed, despairing of bringing every part of his statue entirely within the compass of the marble, he had at one time decided upon executing the arms from separate pieces and afterwards adjusting them to the figure. The general style of the model seems perhaps, indeed, rather that of a work intended to be executed in marble than in bronze, for the latter material lends itself naturally to a more picturesque treatment, as indeed may be seen in the pen-sketch alluded to. The model, it may be observed, has the simplicity and refined sobriety of treatment of the purest Greek art. In the pose and general treatment of the figure, it strongly resembles one of the antique colossal statues of the "Monte Cavallo" in Rome, which being *in situ* in Michael Angelo's time, and, doubtless, seen by him only a short time before the period of the present work, may be supposed to have been still fresh in his mind.*

Some analogy may also be perceived with the pose of the St. George of Donatello, a work which Michael Angelo is known to have greatly admired.

* See Cicognara, "Storia della Scultura," vol. v. p. 151, and note, for a curious comparison of the Florence David with the *colossi* of the Monte Cavallo. Had Cicognara been aware of the existence of the present model, which shows so evidently the influence of these statues on Michael Angelo, his argument would have been greatly strengthened.

4117.

 MICHAEL ANGELO. Small sketch of a slave or *tellamone*, model, in wax. Height 6 inches. (Gherardini Collection.)

This is undoubtedly a first thought for one of the statues intended to form part of the tomb of Julius II. The colossal marble statue of corresponding design, is one of the two which were brought nearly to completion, and are now in the Museum of the Louvre in Paris.

The history of this tomb, which, if carried out as originally designed, would doubtless have been one of the grandest monuments of sculpture that the world had ever seen, is intimately interwoven with nearly the whole artistic career of Michael Angelo. Projected during the lifetime of Julius II, and at first urged on by him with all the impetuosity of his impatient nature, it was soon laid aside for other projects of equal magnitude, with which the pontiff overwhelmed the great artist. Once abandoned, Michael Angelo was never able again to take it seriously in hand, and it hung over him as a dead weight for the rest of his life,—in his own words, he says, “I lost the flower of my youth, tied down to this sepulchre.”* It was commenced in 1505, and the present sketch was probably made in that year. The original design was that of an immense quadrangular altar-tomb, standing entirely detached on every side, and it was to have been ornamented with upwards of forty statues, all of a colossal size, besides a great number of basso-relievos and elaborate architectural details. This grand design was modified on several occasions, each time being reduced in importance, until, at last, it finally dwindled down to a mere *façade* erected against a wall (in the church of “San Pietro in vincoli”), forming little more than a background to the glorious statue of Moses, which was the only one of the forty entirely and finally completed by the hand of Michael Angelo. An endless series of negotiations, heartburnings, and difficulties embittered the best years of his life; and the tomb, as it now stands, was not finally completed till the year 1550.†

The captives, for one of which the present model was a sketch, were a series intended to be placed around the sides of the tomb, as

* Letter to the Duke of Urbino. Vasari, vol. xii. “*Commentario*,” p. 315,—“Io mi truovo aver perduta tutta la mia giovinezza, legato a questa sepultura.”

† The fullest and most detailed history of this work and the negotiations attending it will be found in the Life and Commentaries in the often-quoted Le Monnier edition of Vasari. The entire account has all the interest of a romance.

originally designed, upholding the cornice in the manner of *telamones*. Several of them were rough hewn, and more or less advanced towards completion. Four of these are still to be seen in a grotto in the Boboli gardens at Florence; the two now in the Louvre, however, are nearly finished. After the original design was finally abandoned, Michael Angelo presented these two statues to Roberto Strozzi, who had taken care of him during an illness. They were by the latter carried to France, and sold to Francis I, who in turn gave them to the Constable de Montmorency, who placed them in his *château* of Ecouen, near Paris. In the succeeding century they became the property of Cardinal Richelieu, whose sister, after his death, placed them in her mansion in Paris; and finally, in 1793, they were bought for a mere trifle by Lenoir for the "Musée des Monuments Français," which he founded; from whence they passed to the Louvre.

4108.

 MICHAEL ANGELO. Model, in wax, sketch for a group of Hercules slaying Cacus. Height 14 inches. (Gherardini Collection.)

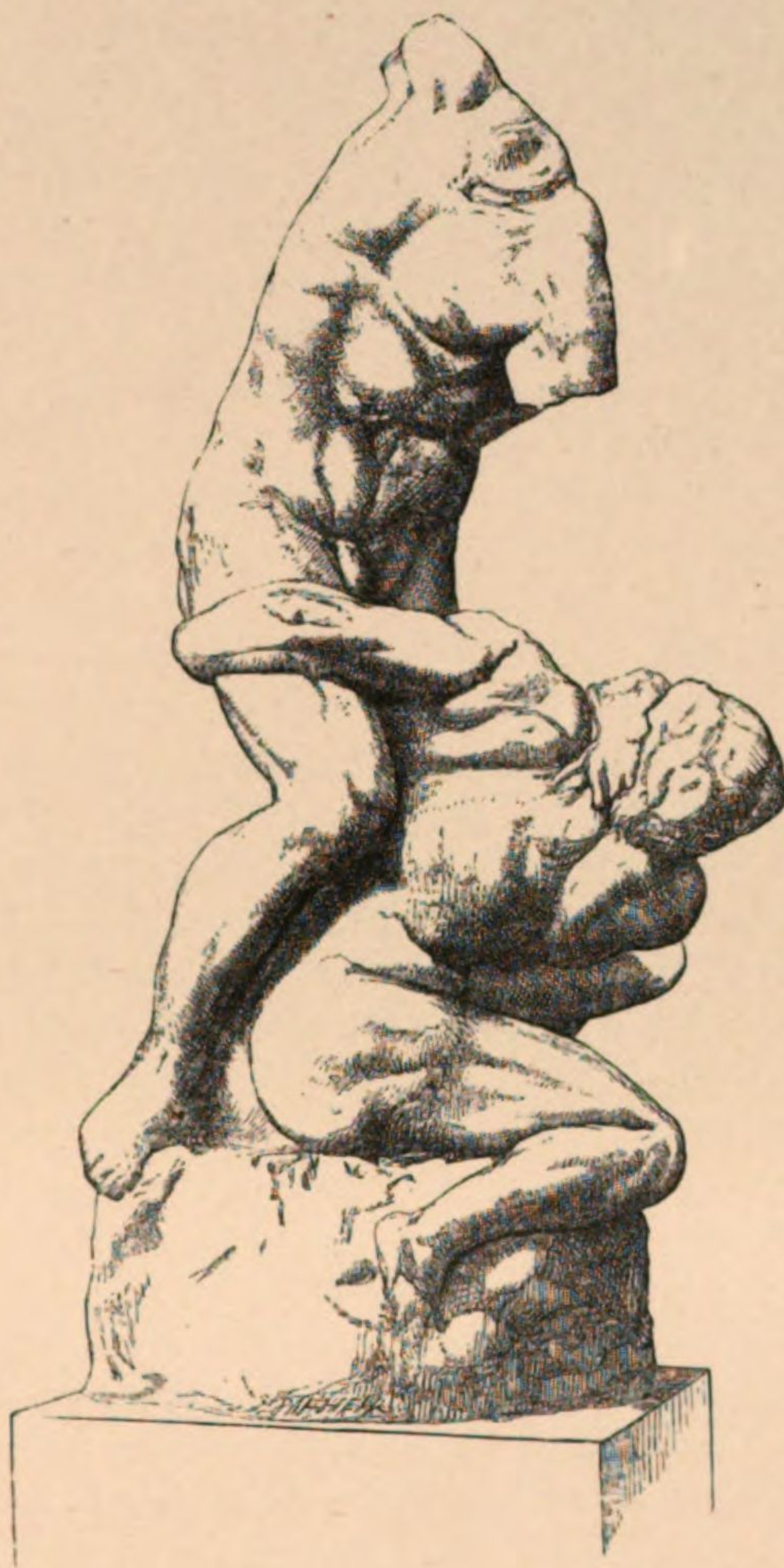
Hercules is in the act of striking down Cacus with his club; the latter, in a contorted attitude, is huddled together at the feet of his antagonist, and weakly embraces his legs in the agony of despair. The head and arms of Hercules are wanting, and seem, indeed, never to have existed in this model. It is, doubtless, a first sketch for the colossal group, projected only, by Michael Angelo as a *pendant* to his statue of David. In the Collection of the Casa Buonarroti, at Florence, where it has remained ever since the death of the artist, is preserved a similar model for this composition, but executed in terra-cotta; it likewise wants the head and arms of the Hercules, and also the head of Cacus, which is given in the present wax model. It is needless to insist on the grandeur and energy of this noble composition; the testimony of the present sketch must excite, in the mind of every true connoisseur, the deepest regret that the world was not destined to behold the completion of the idea thus shadowed forth.

The history of this famous design, the execution of which finally fell to Baccio Bandinelli, the open imitator and would-be rival of Michael Angelo, is full of interest. It appears that an extraordinarily large block of marble—nine *braccia* high and five wide—was quarried at Carrara, at the time that the quarries were being worked for marbles

for the *façade* of San Lorenzo in Florence; and we learn from letters of the Gonfaloniere Pier Soderini to the Marquis of Massa, dated 10 May and 16 Dec^r 1508,* that he had resolved to give it to Michael Angelo to make a corresponding statue to the David, which he had already executed for the Piazza. In the first of these letters Soderini announces that Michael Angelo would come to Carrara to block out (*sbozzare*) the marble, according to the requirements of his design, so as to reduce its weight, previous to its being sent to Florence; and in the second he explains that the artist had not been able to come, on account of the opposition of the pope (Julius II), who would not allow him to quit the great works then in hand for him. At the same time he states that only Michael Angelo himself could conduct this operation, adding that the patience of the Marquis would be ultimately repaid by the production of a work equal to the antique, which would redound alike to the honour of the city of Florence and his own. Probably the present wax model was made at this time (1508); the statue or rather group in question, as appears from other notices, (Vasari, p. 305, &c.) was to have been a Hercules and Cacus, the two heroes David and Hercules, like our own giants in Guildhall, being emblematical patrons of the Palazzo.

It is clear, however, that Michael Angelo never went to Carrara on this errand, being occupied with the ceiling of the Sistine chapel in Rome, and a host of commissions pressed upon him by the impetuous pontiff. The marble, meanwhile, remained at Carrara for many years longer, a bone of contention and a source of endless heartburnings and mischief. Vasari (Life of Bandinelli, vol. x. p. 305) gives a most interesting account of its further fortunes. It appears that, on the death of Leo X, the erection of the *façade* of San Lorenzo, for which the marbles at Carrara had been prepared, was suspended or abandoned; and these, with the great block in question, lay useless at the quarry, his successor, Pope Clement, having determined to proceed vigorously with the sacristy or sepulchral chapel of San Lorenzo, instead. For these works, therefore, fresh marbles were required; and a certain Domenico Boninfigni was appointed by the pope to superintend their preparation. This man endeavoured to induce Michael Angelo to join him in defrauding the pope, by substituting the marbles formerly prepared for the *façade*, and getting paid over again for them, as if they were newly extracted from the quarries for the special work in hand. On Michael Angelo's indignant refusal to join in such a nefarious scheme, Boninfigni

* Gaye, "Carteggio," &c. vol. ii pp. 97, 107.



4108. MICHAEL ANGELO. *Hercules and Cacus, Model in Wax.*

became his bitter enemy, and one of his intrigues was to persuade the pope to give the great block of marble, lying at Carrara, to Baccio Bandinelli, insinuating that Michael Angelo had his hands full enough without it, and that it would be far better to stimulate both him and Baccio by encouraging rivalry betwixt them. Baccio, whose selfish and malignant character needed no such stimulus, lost no time in exerting himself to obtain the commission; and finally, to Michael Angelo's great disgust and disappointment, the pope gave it to him. The latter thereupon speedily made a finished model in wax, also of a Hercules and Cacus, and was sent to Carrara to see the marble. The task of bringing the block to Florence by the river Arno was finally committed to the *capomaestri*, or superintendents, of the Opera del Duomo; but the water of the river being very low, when it had been brought within eight miles of the city, the barge containing it was stranded, and the block thrown overboard and imbedded in the mud. With much difficulty it was, however, raised again, and brought safely to its destination; and Baccio, having made a second model, (the block on examination not proving large enough to admit of carrying out his original design,) set to work on it. His troubles were here, however, about to commence. He was as universally hated and detested by his fellow-citizens, and especially by the artists, as he seems to have been in favour with the Medici dynasty; and when in 1527 the latter were driven from Florence by the Republican party, Baccio thought it prudent to make his escape also, leaving his great marble group only partly roughed out. Now again came Michael Angelo's turn; at this time the latter had returned to Florence, and was one of the most ardent and enthusiastic of the band of patriots who were endeavouring to re-establish the liberties of their country. It needed, therefore, very little effort on his part to procure the restitution of the marble, and the *signoria*, by a solemn act, in which the merits of Michael Angelo are lauded to the skies, gave it to him again, notwithstanding, as they say, it had in time past been confided to another.* Vasari says, (vol. x. p. 311)—“Whilst the popular government, after the expulsion of the Medici, reigned in Florence, and whilst Michael Angelo was charged with the direction of the fortification of the city, the marble which Baccio had begun to work, together with his full-sized model of the Hercules and Cacus, was shown to him, in order that he might take the former and make a group from it, provided Baccio had not diminished its size too much in the sense of his own design. Michael Angelo

* Gaye, vol. ii. p. 98.

thereupon, considering the reduced dimensions of the block, determined on his part also, to abandon his first idea of a Hercules and Cacus, and to execute instead a group of Samson slaying two Philistines with the jaw-bone of an ass;* but as often happens, what man proposes, God disposes very differently; for when the siege took place, Michael Angelo was obliged to take to a very different occupation from that of carving marble, &c. &c."

Michael Angelo, in his turn, was obliged to fly from Florence shortly afterwards; and Baccio, returning again with the victorious faction of the Medici, finally obtained the work from Duke Alessandro, and finished the group. Vasari well observes:—"And so was our city deprived of a most rare ornament, which certainly that marble would have become under the hands of Buonarroti." Baccio's performance was an egregious failure; and its erection in the piazza, where it is still to be seen, was the signal for a storm of odium and ridicule which literally overwhelmed him; for the Florentines hated him, as a man, as much as they loved and revered Michael Angelo; and they seized the opportunity of expressing their dislike to the artist, and at the same time of making a political demonstration against his patron, Duke Alessandro, who, at last, was forced to put down the popular manifestation, of which the group was the ostensible object, by imprisoning a number of the malcontents. (*See Engraving.*)

4107.

MICHAEL ANGELO. A mask, sketch in terra-cotta. Height 3 inches. (Gherardini Collection.)

This admirable model, though a very hasty sketch in clay (half-baked to preserve it, probably by the provident care of some pupil or assistant) is a work such as only this great artist could have produced. In the words of the original inventory of the Gherardini Collection, "it exhibits, though in small dimensions, all the admirable power (*bravura*) of Michael Angelo in wild and fantastic subjects;" the intense expression of wolfish ferocity, produced by a few apparently random touches of the modelling tool, is indeed most wonderful. It is believed to be a first sketch for the mask on which rests the arm of the celebrated allegorical figure of Night, on the Medici tomb in San Lorenzo.

* See also Vasari, vol. x. p. 289, in the Life of Pierino da Vinci, from which it appears Michael Angelo actually made some sketches (probably models in wax) for this last subject of Samson and the Philistines.

4116.

 MICHAEL ANGELO. Statuette of the young Apollo; model, in red wax. Height 9 inches. (Gherardini Collection.)

The marble statue, of life-size, in an unfinished state, of which this is probably the first sketch, has, within the last few years only, been placed in the gallery of the Uffizj in Florence; having previously, for a long time, remained neglected and unrecognized in a niche of the theatre, in the Boboli gardens.

Vasari (vol. xii. page 212) records the circumstances under which the statue was executed (A.D. 1530) after the siege and capitulation of Florence, during which Michael Angelo had been one of the most prominent and energetic on the side of the defenders:—"Baccio Valori, the pope's commissioner, had orders to arrest and confine in the *Bargello* certain of the citizens who were the most compromised, and the court itself caused Michael Angelo to be sought for at his dwelling; but he, suspecting their intentions, fled secretly to the house of one of his particular friends, where he remained some time concealed. However, when the first fury had subsided, Pope Clement bringing to mind Michael Angelo's unequalled talents, gave orders for him to be sought out; and that not only should nothing be said to him, but that, on the contrary, all his previous appointments should be restored to him, and that he should proceed with the works at San Lorenzo. Reassured hereupon, Michael Angelo commenced, in order to conciliate the good offices of Valori, a statue of three *braccia* high, in marble; representing an Apollo drawing an arrow from a quiver; this he nearly brought to completion; and at present it is in the chamber of the Prince of Florence, and is a most rare and beautiful thing; although, as I have said, not entirely finished."

The left arm and the right leg, from the knee downwards, are wanting in the present model.

7561.

 MICHAEL ANGELO. Small statue, in marble; an unfinished figure of St. Sebastian. Height 3 feet. (Gigli-Campana Collection.)

The faint is represented standing erect with his hands tied behind his back. The movement of the figure is somewhat contorted. It is an uncompleted sketch, the most highly-finished portions being merely rough hewn, whilst other parts, such as the arms and legs, are scarcely to be distinguished from the mass of marble from which they were being developed.

This little statue was evidently left by Michael Angelo in an unfinished state, like so many other of his works, either, as Vasari intimates, from the *furor* of his genius, which disgusted him with works already commenced, and which it would have been necessary to carry to perfection with days and months of persevering labour; or from the fact that his hasty and impetuous manner of working the marble, itself exposed his works in progress to numerous accidents, which became a similar cause of annoyance and discouragement to him. It is known that Michael Angelo seldom availed himself of the mechanical appliances in use with the sculptors of his day, trusting to his eye and hand alone; and the present little statue, whether intended to have been elaborated into a finished production or merely begun as an exercise,* has all the appearance of having been brought to its present state without any previous finished model, *i. e.* it seems as though he had at once attacked the rough block with chisel and drill, probably with nothing before him but a slight pen-sketch or a hasty little model in wax. (See that of the Slave in this Collection, No. 4117.) It is impossible to determine to what period of his long career the work belongs. Its general resemblance in style to the slaves of the Louvre, however,

* It is recorded that Michael Angelo, towards the end of his career, was in the habit of working at his unfinished marbles, for the sake of manual exercise only, in the cold weather, commencing some, and probably finally spoiling, in his impetuosity, many others of his works in progress. The present statue has lost a large piece of the marble from the top of the head, and the head itself has also been detached from the body.

An old French writer, Blaise de Vigenère ("Les Images de Philostrate," Paris, 1629, p. 853) recounts that, being in Rome, (circa 1546,) he had seen Michael Angelo at work at his marbles with an incredible vigour and impetuosity;—in his own language:—"Je l'ai vu, bien qu'agé de plus de soixante ans, et encore non de plus robustes, abattre plus d'écailles d'un très dur marbre en un quart d'heure que trois jeunes tailleurs de pierre n'eussent pu faire en trois ou quatre, chose presque incroyable à qui ne le verrait, et il y allait d'une telle impétuosité et furie, que je pensais que tout l'ouvrage dût aller en pièces, abattant par terre d'un seul coup, de gros morceaux de trois ou quatre doigts d'épaisseur si ric-à-rac de sa marque, que s'il eût passé outre, tant soit peu plus qu'il ne fallait, il y avait danger de perdre tout, parce que cela ne se peut plus réparer après, comme les ouvrages d'argile et de stuc."

See also, in respect to Michael Angelo's method of procedure in working in marble, a most interesting passage in Benvenuto Cellini's treatise on goldsmith's work and sculpture ("Due trattati," &c. Fiorenza, Valente Panizij & Marco Peri. 1568), leaf 57.

executed for the tomb of Julius II, may perhaps warrant its being referred to his early period, circa 1505 (?).

Signor Migliarini has remarked in reference to it, (Album of the Gigli Collection*) :—

“ Very singular are the sketches of this incomparable artist ; and many of them are extant. They are wonderfully real in appearance, as though the figures had been latent in the marble, and the repeated strokes of the chisel had merely had the power to awaken them, as it were, from the sleep of matter ; then they seem to move, disencumbering themselves by slow degrees from the inert mass, becoming animate. The fable of men being born of stones would be more applicable to Buonarroti than to Deucalion.”

4105.

MICHAEL ANGELO. *Torso* of a Female ; model, in black wax. Height $13\frac{1}{2}$ inches. (Gherardini Collection.)

This is a slight unfinished sketch, perhaps a study or recollection, from a female model ; the *torso* and thighs, down to the knees, only remain. It is literally from the *hand* of Michael Angelo, being, like the model of the slave (No. 4117), rapidly blocked out in the soft wax, almost entirely with his thumb and fingers.

4104.

MICHAEL ANGELO. A colossal Left Hand. Highly-finished model, in terra-cotta. Height 9 inches. (Gherardini Collection.)

The plaster cast of this hand had been, for ages, celebrated as a study for artists, being commonly known in the studios of Italy as

* Professors Santarelli and Dupré also communicated the following observations to Signor Gigli :—“ Richiesto del mio parere sopra una Bozza in marmo alta un braccio e mezzo, che sembra rappresentare un San Sebastiano con le mani legate dietro il dorso, per la sovrumana intelligenza d' arte d' improntare alla prima con lo scalpello le parti anatomiche dell' azione, e quindi per il terribile girare della grandina vestirle di carne, e avviarle, reputo quest' opera del divino Michel Angiolo, e di grande importanza perchè mostra qual fosse il suo modo di disporre il lavoro e condurlo come ne abbiamo saggi in questa Accademia di Belle Arti, e nella Galleria degli Uffizi.

“ (signed) PROF. EMILIO SANTARELLI,
“ GIOVANNI DUPRÉ.”

“Michael Angelo’s hand ;” but nothing was known of the original till this terra-cotta came to light in the Gherardini Collection.

There is every appearance that the present is the original work, and, from its careful design and finished execution, it seems most likely that Michael Angelo himself intended it for the purpose, which, by means of the reproduction in plaster, it has always served. That he did execute both drawings and models, as direct lessons to his numerous scholars, there is abundant evidence to show.

4119.

ODEL, in terra-cotta. A reduced copy of Michael Angelo’s recumbent statue called “*La notte* ;” from the tomb in San Lorenzo. Florentine *cinque-cento* sculpture. Length 16 inches. (Gherardini Collection.)

The authors of the Gherardini inventory ascribed this model to Michael Angelo himself. It is obviously only one of the numerous reductions made by his pupils and followers.

4122.

CHOOL of Michael Angelo. Recumbent figure of a Man ; model, in terra-cotta. Circa 1560. Length 18 inches. (Gherardini Collection.)

Probably a study from the nude, for architectural decoration, either as an allegorical figure for a tomb, in imitation of those of Michael Angelo in San Lorenzo, or perhaps to be placed reclining on the summit of the pediment of a doorway. It has considerable resemblance to the style of Bartolommeo Ammanati.

6735.

ASON, statue in marble ; by one of the earlier scholars of Michael Angelo. Circa 1530 (?). Height 5 feet 10 inches.

Although with great resemblance to the antique, this statue is replete with the grand style of the Florentine school, whilst it has at the same time none of the overcharged fulness of Michael Angelo’s

later manner. In general design and sentiment, it displays the influence of the Bacchus of the gallery of the Uffizj, and also of the David. There is no clue to the actual author of the work.

It was obtained from the gardens of the Palazzo Strozzi, Florence, where it formerly stood under the portico "Degli Orti Oricellai."

4123.

AFFAELLE, (ascribed to, or Lorenzotto.) Jonah; model, in terra-cotta. A preliminary sketch for the marble statue in the Chigi chapel, in the church of Sta. Maria del Popolo, Rome. Height 12 inches. (Gherardini Collection.)

The Jonah of the Chigi chapel, although known to be actually from the chisel of Lorenzotto, has always been virtually considered as the work of Raffaello; the composition or invention of the figure was doubtless his. Vasari, indeed, in his Life of Lorenzotto, implies as much; whilst the anonymous author of the Life of Raffaello, written before that of Vasari, and a few years only after the death of the great painter, is still more explicit. (Inedited Life of Raffaello d' Urbino, illustrated with notes by Angelo Comolli, Rome, 1790, pages 76-77.) He says:—"He (Raffaello) worked also in sculpture, and executed some statues; I have seen one in the hands of Giulio Pippi (Giulio Romano), pupil and heir of Raffaello, which represents a child. *The model of Jonah, which is in the Church del Popolo, is equally by him.*" Although it is certain that the present model represents the Jonah, it is yet widely different from the statue as executed; the variations, indeed, are so numerous and considerable as to clearly indicate the unsettled purpose of the artist. For instance, whilst the arrangement of the principal details are very much the same as in the finished marble, the entire movement of the figure is different; in the model the body is thrown forward, whilst in the marble the action is precisely the reverse, the upper part of the figure being inclined backwards, instead. If Raffaello then really made the models for this statue, it seems difficult to avoid the conclusion that the present sketch is by his hand. On the other hand, it is not impossible that Lorenzotto may have made the preliminary model from a drawing of the great master, submitting it afterwards for his advice and amendment; the change in the pose of the figure, as carried out in the marble, may thus have been recommended and

brought about through Raffaelle's superior judgment, based on an express consideration of the locality in which the work was to be erected. On this supposition, then, Raffaelle would have made a drawing for the statue which Lorenzotto embodied in the round, probably submitting to his master more than one tentative sketch, previous to the execution of the full-sized finished model, which Raffaelle himself may have finally worked upon and improved in the clay. In either case the present model is a most interesting record of the earlier stages of the design of this famous statue.

Messrs. Dyce, R. A., and Herbert, R. A., in their report made to the Chancellor of the Exchequer, previous to the purchase of the Gherardini Collection, expressed themselves as follows respecting this model:—"We have already spoken of the terra-cotta model attributed by the Italian artists, conjecturally, to Sanfovino, but in the opinion of French critics, to which we subscribe, to be considered as the undoubted work of Raffaelle. This judgment, it is not unimportant to notice, was unhesitatingly, and at the first glance, pronounced by one of us who happened to be the first to see the collection, and before learning to whom, either in Italy or France, the model had been attributed. And there can be no doubt about the beauty and excellence of this remarkable sketch. Every line of it seems to breathe the spirit of Raffaelle; and it is precisely the sort of sketch which he, as a painter, was likely to have furnished,—beautiful in its conception, comparatively slight and unequal in its execution, and, as it would seem, not very well adapted to fill the niche intended to receive it. In this last circumstance, indeed, we may trace the causes of the difference between the sketch and the finished work. According to the sketch, a greater depth would have been required than the niche allowed; to obviate this, the artist seems first to have tried the effect of cutting off the left foot and part of the leg, the want of which would not have been perceived when the statue was seen in front. These are wanting in the terra-cotta. This plan being abandoned, the whole pose of the figure was modified, so as to bring its dimensions within the bounds with respect to depth, which the position it was intended to occupy rendered necessary. The consequence of this change has been that the Raffaellesque character of form and attitude so strongly marked in the terra-cotta has, to a great degree, evaporated in the marble of the Capella Chigi; and it may be safely affirmed that in this terra-cotta we not only have the design for the Jonah, such as Raffaelle intended it to be in its main characteristics, but in reality the only existing specimen of sculpture by his hand."

Passavant* believes that Raffaello actually lent a hand in the execution of the marble statue itself; and, in support of this opinion, quotes the evidence of an Italian *cinque-cento* writer, (Gio. Martinelli, *Le Cose Maravigliose della Città di Roma*, &c. Roma, 1589,) who states that Raffaello caused the Jonah and its companion statue of Elias to be executed by Lorenzotto *in his own house*, under his immediate supervision; and that most probably he actually worked on them himself. If this were the case we may reasonably suppose that Raffaello gave at least a helping hand to the preliminary models, of which the present is undoubtedly one. The statue of Elias, which accompanies the Jonah in the Chigi chapel, is altogether an inferior production, and has none of that "Raffaellesque grace" displayed in every line and contour of the Jonah; it is in consequence scarcely ever alluded to.

* Rafael Von Urbino und sein Vater Giovanni Sanzio, Leipzig, 1839.





Italian Sculpture. 16th Century.

FLORENTINE SCHOOL.

4103.



BACCIO BANDINELLI, (ascribed to.) Model of a Cow lying down; in terra-cotta. Length $13\frac{1}{2}$ inches. (Gherardini Collection.)

This model was ascribed, by the author of the Gherardini inventory, to Donatello. From its precise resemblance in style and treatment, however, to several drawings of cows by Baccio Bandinelli, which the writer has at different times seen,* he has little doubt that it is really an early study from Nature by the latter artist. Vafari, (vol. x. p. 295,) expressly informs us that in his youthful days Baccio made, with great diligence, many studies from the cattle in his father's farm at Pinzirimonte.

7386.



BACCIO BANDINELLI. Relievo, in stucco. *Pietà*, or deposition from the Cross. Composition of twelve figures. Length 2 feet 4 inches, height 1 foot $3\frac{1}{4}$ inches.

In the foreground the body of our Saviour is laid in a recumbent attitude; St. John, seated on the right, holds the extended left arm, and bending forward kisses the hand; in the centre the Virgin is seated at the foot of the cross with her hands clasped; and on the left two women

* See two chalk drawings exhibited in the "Galerie des Dessins" at the Louvre; several others are also extant.

are kneeling in sorrowing attitudes. The second plane of the composition is formed by a series of seven standing figures, four on the right and three on the left; two of whom, aged men, clad in grandly-draped vestments, hold respectively the nails and the crown of thorns. On the left two women, one of whom is raising her arms with an expression of extravagant sorrow, and the other tearing her hair, are imitated from figures in the bronze relievo of the same subject by Donatello, in the pulpit of San Lorenzo.* There is little doubt that this relievo was a finished model for the bronze which, according to Vasari, Bandinelli gave to the Emperor Charles V. when in Genoa, and in return for which the Emperor bestowed on him the dignity of "Cavaliere," &c. "Aveva Baccio in questo tempo medesimo, fatto una storia di figure piccole di basso e mezzo rilievo, d'una deposizione di croce, la quale fu opera rara, e la fece con gran diligenza, gettare di bronzo. Con finita la donò a Carlo quinto in Genova, il quale la tenne carissima: e di ciò fu segno, che sua Maestà dette a Baccio una commanda di San Jacopo, e lo fece cavaliere." (VASARI, vol. xi. p. 310.)

NOTICE OF BACCIO BANDINELLI; BORN 1487, DIED 1559.

BANDINELLI was the son of a rich and flourishing goldsmith of Florence, who was himself an artist of great talent, specially patronized by the Medici family, to whom, in return, both father and son always maintained the closest adherence. In his earliest essays, as a sculptor, Baccio was assisted by Leonardo da Vinci, who especially advised him to study the works of Donatello; and the results of this good counsel are evident in innumerable reminiscences of that great master, seen in the productions of Baccio, even in his most mature period. (See previous note.) Michael Angelo's cartoon of Pisa, however, was Baccio's greatest model; and,

* Ottley ("Italian School of Design") has engraved in facsimile a drawing of Bandinelli, for another composition of the deposition from the cross, in which the same two figures occur, differently disposed. The drawing is in fact a *pasticcio* from Donatello's pulpit relieves. That eminent connoisseur, however, misled by the similarity of the composition, attributed it to Donatello himself, and thereupon proceeded to characterize the manner of Donatello in his supposed pen-drawings, adducing other obvious drawings of Baccio Bandinelli, in support of his theory. The error thus promulgated has since obtained so firm a footing that an entire class of drawings, which are really the work of the earlier time of Baccio Bandinelli, are continually ascribed by collectors to Donatello, whose exceedingly rare drawings, if indeed any of his are now to be identified with certainty, are of an entirely different and far more archaic character.

although through life he hated Michael Angelo, and lost no opportunity of decrying his works, or of doing him actual injury, there is no doubt that he learnt more from him than from any other source. It is not, indeed, too much to say that, in his rendering of the human figure, he was a follower of the great Buonarroti. Baccio was a skilful draughtsman, and very expert in working in clay and wax on a small scale; in short, he was pre-eminently a sketcher, but, unfortunately his finished works always showed a lamentable falling off from their first promise. As a man, his character was detestable,—envious, quarrelsome,—the enemy of every one, and his bitter and malicious tongue was ever working mischief, which recoiled again on himself, embittering his life and thwarting him in his undertakings. Of Baccio's innumerable drawings many hundreds are still extant. His contests with Benvenuto Cellini will be remembered by all who have read the well-known autobiography of the latter artist.

LIST OF THE PRINCIPAL WORKS OF BACCIO BANDINELLI
STILL EXTANT.



LORENCE. Gallery of the Uffizj. Copy in marble of the Laocoon.

———— In the Piazza, at the angle of the Palazzo Vecchio. Colossal marble group of Hercules and Cacus.

ROME. Church of "La Minerva." Portions of the tombs of Clement VII. and Leo X.

FLORENCE. Piazza di San Lorenzo. Statue of Giovanni della Bandenere, on ornamental pedestal.

———— Audience-chamber of the Palazzo Vecchio. Statues of Giovanni de' Medici, Duke Alessandro, and Pope Clement.

———— Santa Maria di Fiore. Sculptures of the high-altar, and relievos on the enclosure round the choir.

———— Boboli gardens. Statues of Adam and Eve, in niches near the entrance.

———— "Chiesa de' servi." His own marble altar-tomb with a statue of the dead Christ.

ENGRAVINGS FROM BACCIO BANDINELLI'S DRAWINGS.

St. Lawrence. Engraved by Marc Antonio.

Massacre of the Innocents. Engraved by Marco da Ravenna.

“The Skeletons.” Engraved by Marco da Ravenna.

The Academy of Baccio Bandinelli. Engraved by Marco da Ravenna.

See impressions in the Print-room of the British Museum; where also may be found many of his original drawings.

5769.

SCRIBED to Francesco di San Gallo. Fragment, a group of two *Amorini*, in Florentine *pietra serena*, circa 1540 (?). Width across the stone 1 foot 10½ inches.

This fragment was in all probability the triangular bracket, or lower portion, either of a *tabernacolo* or else of a *scudo*, or shield of arms bordered with an architectural framing of *cartouche* work. The energy of movement of the two *amorini*, and a certain vigorous austerity of style expressed in them, are characteristics evidently derived from a close study of the grand manner of Michael Angelo.

7411.

SCRIBED to Francesco di San Gallo. Oval relieve, in stucco. Florentine sculpture; circa 1540-60. Sight measure of the relieve, height 2 feet 4 inches, width 1 foot 8 inches.

The Virgin and Child seated on clouds, upheld or surrounded by boy-angels; an oval relieve in its original carved wooden frame of the period. This is probably a contemporary cast, taken by the artist himself, from one of his popular compositions. It has been originally gilded. The elegant wooden border or frame has also been picked out in gold on a dark brown ground.

Francesco (born 1497, died 1576 ?) was the son of the celebrated architect Giuliano di San Gallo. His principal works now known are the following:—

FLORENCE. Three statues on the altar of the “Or San Michele.”

———— Recumbent statue on tomb of the Bishop Marzi.

Church of the Nunziata; dated 1556.

FLORENCE. Statue of Paolo Giovio in the cloisters of San Lorenzo ; dated 1560.

FIESOLE. Marble votive busts of San Rocco and the Madonna in the church of Santa Maria Primerana ; the former dated 1542, the latter, 1575.

MONTE CASSINO. Statue on the tomb of Piero de' Medici.

1518.

PIERINO DA VINCI ; born 1520, died 1554. Florentine school. Bas-relief in bronze, the Holy Family. Height $13\frac{1}{2}$ inches, width $9\frac{1}{2}$ inches.

The following observations of Signor Migliarini respecting this well-known composition, may be here quoted, premising that they were written in reference to a cast in *gesso duro*, in the Gigli Collection, which, as the Museum already possessed this bronze, was left behind with other duplicates in the portion of the collection retained by the Monte di Pietà :—

“ The bas-relief in bronze, representing the tragic death of Count Ugolino, preserved in the noble family Della Gherardesca, was long believed to be the work of Michael Angelo, and has been only lately ascribed to its rightful author, Pierino.* Whoever is acquainted with this relievo, or the various engravings of it, will acknowledge that the present is a work of the same author. The Virgin, seated, holds her beloved Son sleeping on her breast, whilst she herself is reading beside Him ; in an attitude of devotion stands the youthful St. John with a cross in his hand, and further behind is Joseph asleep. In the upper part a flying angel is binding the canvas of a tent or awning to the trunk of a tree.

“ In this work Pierino does not conceal that he is a follower of the style of Buonarroti, who, at that time, was the most admired master in Rome ; indeed the imitation is so excellent that it might almost be taken for a work of the great master himself. It should be noticed that Pierino, in the outset, imitated the ancient Florentine masters ; but, after having visited Rome, he passionately attached himself to the style of Michael Angelo : it is necessary to make this observation in order to explain the striking difference of manner which is to be found in the rare works of that short-lived artist.”

* A cast of this relievo is placed near the present work.

Pierino, who was the nephew of the famous Leonardo da Vinci, was at first placed with Baccio Bandinelli, whom, however, on account of his ill treatment, he soon quitted. He next became the pupil, or rather assistant, of Il Tribolo; but Michael Angelo was his ultimate and true model, and, partly from his own undoubted merits, and somewhat, perhaps, from the prestige of his uncle's posthumous fame, he became, whilst still very young, one of the leading and most popular artists of Florence. He was prematurely cut off in the thirty-fourth year of his age.

The following works of Pierino da Vinci may be noted as still extant:—

FLORENCE. Casa Gherardesca. Relievo in bronze, representing the death of Count Ugolino and his sons.

———— Villa de Quarto. Four Cupids in bronze, round the basin of the fountain; executed by Il Tribolo.

PISA. Statue of Abundance, in travertine.

FLORENCE. Gallery of modern sculpture in the Uffizj. Relievo in marble, the Holy Family with St. John and St. Elizabeth.

ROME. Museum of the Vatican. Mezzo-relievo, in marble; an allegorical representation of Pisa restored to Cosmo II.

PESCIA. Sepulchre of Balduccio Turini in the Duomo, (only in part the work of Pierino.)

2626.

 **STATUETTE**, in bronze, of a deformed Dwarf. Florentine sculpture; circa 1550 (?). Sculptor uncertain. Height 13 inches.

This admirable bronze is obviously a portrait or study from the life. From the rod in his hand, and the owl which he bestrides, it is evident that the grotesque little monster is intended to personate the ancient satirist Æsop. It is obviously an unique cast from an original wax model, executed in the old process called *a la cire perdue*, as the framing or skeleton of iron wires, which formed the support of the original wax model, may be seen embedded in the interior of the bronze. In the grand style of execution of this remarkable work, worthy as it is of Michael Angelo himself, the hand of Pierino da Vinci may, with much probability, be suspected. It is not unlikely that it represents Morgante, the dwarf of Cosmo II. of whom

Vasari records that the painter Bronzino painted two views, back and front, in the nude :—"Ritraffe poi Bronzino, al duca Cosimo, Morgante nano, ignudo tutto intiero, ed in due modi, cioè da un lato del quadro il denanzi, e dall' altro il di dietro, con quella stravaganza di membra mostruose che ha quel nano : la quel pittura in quel genere è bella e maravigliosa." (Vol. xiii. p. 166.)

4121.

 IOVANNI BANDINI ; called Giovanni dell' Opera. Preliminary sketch, in terra-cotta, for the allegorical figure of Architecture, executed in marble for the tomb of Michael Angelo, in the church of Santa Croce. Florence ; circa 1564-68. Height 13½ inches. (Gherardini Collection.)

The magnificent obsequies of Michael Angelo are recorded at great length by Vasari, by whom, moreover, the design for the marble tomb, still extant in Santa Croce, was made. This work, an imposing mural structure, is decorated with a bust of Michael Angelo, various relievos, and three allegorical figures, viz. Painting, Sculpture, and Architecture. The sculptures were executed by Battista Lorenzi, Valerio Cioli, and Giovanni dell' Opera, all young artists of rising fame ; and it appears, from documents in Gaye (III, 150, 65), that the latter artist executed the statue of Architecture ; to his hand, therefore, this model is undoubtedly due.*

Cicognara, (vol. v. pp. 221-224,) in his notice of Bandini, places the present work far above the two companion statues. (An outline engraving of the tomb is given in the Atlas which accompanies the above-cited work, Pl. 65, and other productions of the artists are engraved in Plates 60, 61.) Giovanni Bandini, or Giovanni dell' Opera, as he was always called, in accordance with the Florentine habit of giving nicknames, acquired this designation from his having had his studio on the premises of the "Opera de S. Maria del Fiore." He was a pupil of Baccio Bandinelli ; and, although his labours belong entirely to the second half of the 16th century, he retained, in spite of the general

* The bust, the statue of "Painting," the relievos, and the architectural details of the tomb, were the work of Lorenzi ; the "Sculpture" was the work of Valerio Cioli ; whilst the "Architecture" fell to the share of Giovanni dell' Opera.

decline of art which took place around him, much of the severe and grand manner of the great age of Florentine sculpture. He was especially famous as a portrait sculptor; and it is not unlikely that his constant reference to Nature in this vocation tended to preserve him from the exaggerated and unreal mannerism of his contemporaries. He lived till nearly the close of the century. For further particulars of his life and works, see Baldinucci.

7595.

ACOPO SANSAVINO—(Iacopo Tatti, born 1477, died 1579.) The Deposition from the Cross. Original model, in wax; executed circa 1500-24. Extreme height of the entire composition 2 feet 7 inches, proportionate height of the figures 1 foot. (Gigli-Campana Collection.)

The representation of the Deposition here given is that technically known by artists as the “three crosses,” and the composition, which is very intricate, divides itself into three main groups or actions. The cross of our Saviour, higher than the others, stands in the centre; ladders are placed against it, on which a group of disciples are clinging in various picturesque attitudes, engaged in lowering the body of our Lord, by the help of linen bands. On the right, the body of one of the thieves is being carried away on the shoulders of two men, whilst, on the opposite side, that of the other malefactor, also taken down, is roughly tied to a ladder; on the same side, in the foreground, a beautiful group of the Virgin fainting, surrounded by disciples, completes the composition. The figures are in the round, modelled in a finished manner, and the entire composition stands clear of any support; it is enclosed within a kind of portico supported on two Doric columns, and at the back a panel-picture serves as a background to the composition; on it is painted, in *chiar’oscuro*, a landscape with two boy-angels flying in the air. The figures are modelled in wax; the ladders, crosses, &c. are in wood: but the whole has been covered with leaf-gold.

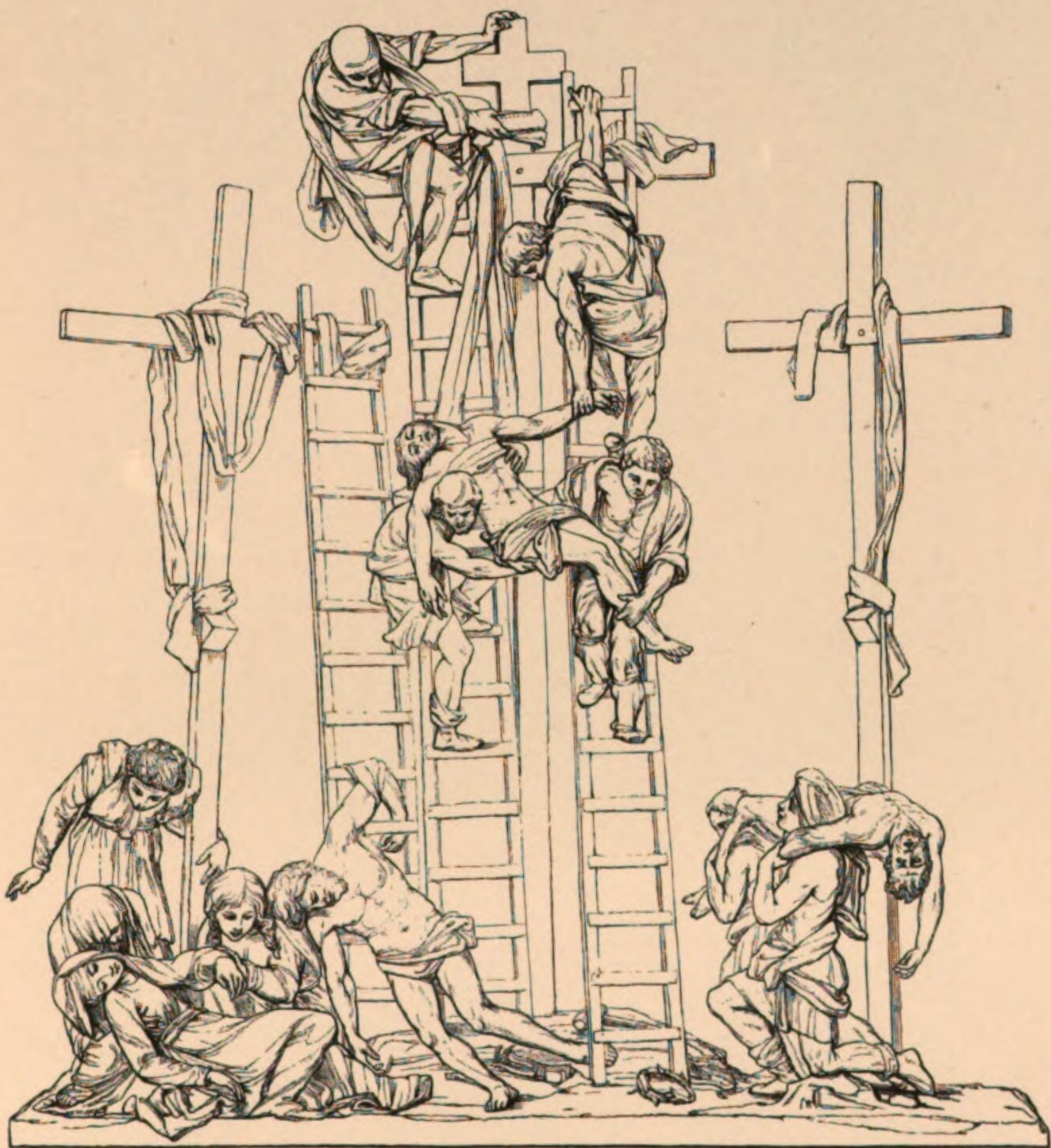
The entire appearance of the work is that of a model executed to serve as a study or help in the arrangement of a picture, and in fact such was its original intention.* In Vasari’s Life of Sansavino is an account

* The great similarity in the treatment of this composition and that of Daniele da

of this very work, from which it appears that it was executed, at the outset of Sansavino's long career, when in Rome during the pontificate of Julius II. (circa 1503-13), for the painter Pietro Perugino. Vasari's account is as follows:—"Whilst Sansavino, in consequence of his studies, acquired every day increased reputation in Rome, Giulio da San Gallo, who had entertained him in his house in Borgo Vecchio, being obliged to return to Florence for change of air, Bramante found him a lodging also in Borgo Vecchio, in the palace of Domenico della Rovere, Cardinal of San Clemente, where also resided Pietro Perugino, who at that time was occupied in painting the ceiling of a room in the 'Torre Borgia' for Pope Julius; and there Pietro, having seen the fine manner of Sansavino, caused him to make for his use many models in wax; and, amongst others, one of *Christ taken down from the cross*, in full relief, with many figures and ladders, a most beautiful production; the which, together with many other things of the same kind, were afterwards all carefully collected together by Monsignor Giovanni Gaddi: and at the present time are preserved in his house in Florence, in the Piazza di Madonna. These things, I say, were also the occasion of Sansavino's being much employed by Luca Signorelli of Cortona, Bramantino da Milano, Bernardino Pinturicchio, Cesare Cefariano, and many others of the most famous artists who were in Rome at that time." (VASARI, vol. xiii. p. 73.) A note to this passage in the Le Monnier edition acquaints us with the after-fortunes of this model; from which it appears to have remained in the Casa Gaddi till 1766, in which year it passed into the collection of the English painter Ignatius Hugford, then residing in Florence, and, after several changes of ownership, ultimately came into the possession of Signor Gigli. This fragile work has, therefore, made at least three distinct voyages of some length, viz. from Rome to Florence, in the 16th century; back again from Florence to Rome, when taken there by Signor Gigli; and finally, from Rome to England.

It is somewhat difficult, at first sight, to believe this work to be

Volterra's famous picture in Trinità da Monte is very evident; it is most likely, indeed, that Daniele's picture was directly inspired by the present work, which was executed many years prior to it; and, as an admired performance, was, doubtless, well known to the painter. Baroccio's celebrated descent from the cross, at Perugia, again, was certainly painted in emulation of the Trinità da Monte picture, as also, there can be no doubt, was the most famous of all representations of this subject, Rubens' great picture at Antwerp. From the early date of the present composition, therefore, it may be presumed to be the original type of the more modern mode of treatment, in art, of this noble subject.



7595. IACOPO SANSAVINO. *Deposition from the Cross, Model in Wax.*

a production of the age of Pietro Perugino and Luca Signorelli; the "*bella maniera*," which appears to have captivated the great Umbrian masters, seems a century removed from their own style. It is evident, however, that Iacopo was one of the guiding-lights of the *new* or *modern* school; and a previous passage in Vasari, in which is recounted his intimate alliance with Andrea del Sarto, who also was one of the greatest innovators of the early *cinque-cento* period, gives a sufficient insight into the cause of the popularity he attained at the outset of his career.* Iacopo Sansavino, indeed, like his great contemporary Michael Angelo, who was born only two years before him, seems to belong to two distinct centuries; the lives of both, protracted so far beyond the usual span, embrace such apparently different epochs, and extend over periods of such rapid change, that, to borrow an idea from another art, in treating of their works, our sense of the *unities*, so to say, seems constantly shocked. It seems almost impossible to connect the Michael Angelo, who was the friend and *protégé* of Lorenzo il Magnifico, the active contemporary of Ghirlandaio, Sandro Botticelli, Andrea Mantegna and Leonardo da Vinci, with the Vasari, Giovanni Bologna and Duke Cosimo of the middle and second half of the 16th century: whilst the first, or Florentine part of the career of Iacopo Sansavino, intimately connected as it was with the greatest of the *quattro-centisti*, seems even more difficult to harmonize with his after-life in Venice. In fact, Sansavino, who lived to the great age of ninety-three, in the full practice of his art, must, artistically speaking, be regarded from two distinct points of view. The sack of Rome, in 1527, (when he was in his fiftieth year,) brought to an end his first period, by obliging him to take refuge in Venice, where he remained for the rest of his days a fellow-worker with Titian, Paul Veronese, and Tintoretto.

This absolute portioning of Iacopo Sansavino's labours betwixt two distinct epochs and schools is sufficient to somewhat confuse our general

* "Cominciando dunque Iacopo a esercitare, fu talmente aiutato dalla natura nelle cose che egli fece, che ancora che egli non molto studio e diligenza usasse talvolta nell' operare, si vedeva non dimeno, in quello che faceva, facilità, dolcezza, grazia, ed un certo che di leggiadro, molto grato agli occhi degli artefici; intanto che ogni suo schizzo, o segno, o bozza ha sempre avuto una movenza e fierezza, che a pochi scultori suole porgere la natura. Giovò anco pur assai all' uno ed all' altro la pratica e l' amicizia, che nella loro fanciullezza, e poi nella gioventà ebbero insieme Andrea del Sarto ed Iacopo Sansovino; i quali, seguitando la maniera medesima nel disegno, ebbero la medesima grazia nel fare, l' uno nella pittura, e l' altro nella scultura, perchè conferendo insieme i dubbi dell' arte, e facendo Iacopo per Andrea modelli di figure, s' aiutavano l' uno l' altro sommamente." (VASARI, vol. xiii. p. 71.)

ideas respecting both the man and his works, and a further element of complication is caused by the difficulty of keeping him distinct from his master and early friend the old *Andrea Sansavino*, whose art, it should be kept in mind, belonged entirely to the 15th century.

Iacopo Sansavino's works are so numerous, that only a very few of the most notable ones now extant can be specified:—

FLORENCE. Santa Maria del Fiore. Marble statue of San Iacopo. (1511.)

———— Gallery of the Uffizj. Marble statue of Bacchus.

ROME. Church of St. Agostino. Marble group, larger than life, of the Virgin and Child.

VENICE. *Loggia* round the base of the Campanile, ornamented with four bronze statues, various basso-relievos, &c. (Commenced 1540.)

———— Church of Santa Maria de' Friari. Marble statue of St. John the Baptist.

———— Basilica of St. Marco. Various sculptures; especially the bronze doors of the sacristy.

———— Palazzo di San Marco. Two colossal marble statues, (giants,) at the foot of the staircase. (1567.)

PADUA. Chapel of St. Antonio. Mezzo-relievo representing a miracle of the saint.

7716.

BARTOLOMMEO AMMANATI; circa 1550-5. Model, in unbaked clay; a group of Hercules and Antæus. Height 2 feet.

Both Vasari and Baldinucci record the execution of the bronze, for which the present model is believed to be a sketch, and which is still to be seen in its original position. It is placed at the summit of a magnificent marble fountain, the work of Il Tribolo, who died before he was able to execute the crowning group. It would appear from Vasari's account, in the Life of Il Tribolo, that the latter had designed to finish the fountain with a group of this same subject, but there is no evidence to show whether Ammanati did or did not adhere to the actual design of his predecessor in the composition of the group;

the probability is that Ammanati's work was entirely his own unbiassed conception. In the finished bronze the water of the fountain issues from the opened mouth of Antæus. The present model, which is, unfortunately, somewhat mutilated, differs so widely from the finished work, as to leave little doubt that it is a preliminary design for, and not an after-copy from, it.

The fountain, with the group as originally placed, is still to be seen in the grounds of the villa, now called Villa di Quarto, two or three miles from Florence, the property of Prince Demidoff.

1091.

BARTOLOMMEO AMMANATI, (ascribed to.)
Sketch or model, in unbaked clay, for a statue of Neptune. Height 1 foot 7 inches.

The resemblance in style to the previously-noticed model, and to Ammanati's works in general, leaves little doubt that this sketch is also from his hand. Judging from the free picturesque design of the figure, it was intended to have been executed in bronze. Although it has a general similarity in sentiment to the colossal marble Neptune of the Piazza, it is an entirely different composition.

The substance or vehicle in which this model is executed is a composition of clay and size, the flock or cuttings of cloth, tow, &c. built up on a skeleton or framing of iron wire; the work, when finished, having been carefully dried in the sun.

NOTICE OF BARTOLOMMEO AMMANATI.

BARTOLOMMEO AMMANATI, a Florentine, (born 1511, died 1592,) was even more celebrated as an architect than as a sculptor. His first master in the latter art was Baccio Bandinelli, whom he soon quitted, next attaching himself to Iacopo Sansavino. Like most of the young sculptors of this period, however, his real model was Michael Angelo, whose works, both in Florence and Rome, he diligently studied. Ammanati's long life was uniformly prosperous (see Baldinucci, vol. ii. p. 334, &c. Firenze, Batelli, 1846;

also Notices in Vasari, in Lives of Sanfavino, Il Tribolo, and of the Florentine Academicians). His principal works in sculpture now to be seen are the following:—

URBINO. Church of Sta. Chiara. Tomb of Francesco Maria, Duke of Urbino.

PADUA. Colossal statue of a giant.

ROME. Church of San Pietro in Montorio. Tomb of Cardinal de' Monti, and various statues in the tribune, or *capella grande*.

FLORENCE. Villa of the Medici, now Villa di Quarto, or Villa Demidoff. Bronze group of Hercules and Antæus, at the summit of the marble fountain; executed by Il Tribolo.

———— Colossal statue, emblematic of the Apennines, in the grounds of the same villa.

———— The great fountain, with colossal statue of Neptune, in the Piazza grande.

4128.



IOVANNI DI BOLOGNA. Original basso-relievo sketch, in terra-cotta; the Rape of the Sabines. Width 2 feet 10 inches, height 2 feet. (Gherardini Collection.)

This picturesque and multifarious composition represents the carrying off the Sabine women by Romulus and his followers. It is obviously a first sketch for the bas-relief in bronze, which ornaments the base of his famous group, (see model, No. 1092) placed under the Loggia dei Lanzi in Florence.

1092.



IOVANNI DI BOLOGNA. Mutilated model, in red wax, of the group of the Rape of the Sabines under the Loggia dei Lanzi at Florence. Height 1 foot 6 inches.

Probably a reduction, by the hand of the master, from the marble group, intended to serve as a model for one of the numerous small bronzes which he frequently executed. It was obtained from the Woodburn Collection.

1619.

IOVANNI DI BOLOGNA, (ascribed to.) Relievo, in stucco. An original sketch, representing the carrying off of Helen. Height $7\frac{1}{2}$ inches, width 7 inches. Presented by Henry Farrer, Esq.

This model, formerly in the collection of Sir Thomas Lawrence, was by him attributed to Polidoro.

7627.

IOVANNI DI BOLOGNA, (ascribed to.) Model in the round, in terra-cotta; Hercules subduing a Centaur. Height 1 foot $5\frac{1}{2}$ inches, length 1 foot $3\frac{1}{2}$ inches. (Gigli-Campana Collection.)

5897.

IOVANNI DI BOLOGNA. Statue of Venus, in stucco or *gesso duro*. Height 3 feet 6 inches.

An ancient cast or *replica* of the bronze statue, now in the collection of the Uffizj, in Florence; probably executed by the artist himself.

NOTICE OF GIOVANNI DI BOLOGNA.

IOVANNI DI BOLOGNA, (Jean de Boullogne of Douai,) born circa 1525, died 1608, although a Fleming by birth, belongs entirely to the Florentine school, since he settled in the city of Florence early in life, died there, and was accounted, beyond dispute, the most remarkable sculptor in Italy of the second half of the 16th century. In his early days we find him contending with Baccio Bandinelli, Benvenuto Cellini, Ammanati, and the other great followers of Michael Angelo, with whom he soon took equal rank. His style was founded on that of the later period of Michael Angelo; from his undoubtedly great genius, seconded by an unusual power of production—his life, moreover, being protracted to the great length of eighty-three years—he became scarcely less celebrated in the world at large than had been his far greater predecessor Michael Angelo. Although,

however, Giovanni di Bologna lived till the first years of the 17th century, it cannot be said that he had any hand in the decline of art, which then set in. His works are still distinguished by a grand and dignified style, less pure and truthful, indeed, than the productions of an earlier age; but sufficiently excellent and original to show that, had his lot been cast in another time, he would have delighted the world with far more admirable productions. Giovanni was the chief of a great school, being always surrounded with a crowd of pupils and assistants, by whose aid, indeed, the vast number of his works could alone have been executed; many of them were his countrymen: and, as Cicognara has well remarked, the large number of able artists, contemporaries, and scholars of Giovanni di Bologna, and the singular ease, with which an infinity of important works in marble and bronze was executed by them is most remarkable. Statues, groups, and fountains, works, generally speaking, of secular decoration, were then more particularly in vogue, whilst the minor productions of a semi-industrial character, the small statuettes and decorative utensils in bronze, were made in astonishing profusion by the great master himself, not less than by his many pupils. Of these, the Fleming, Pietro Francavilla—who, like his master, passed his artistic life in Florence, and was, in every respect but that of mere birth, essentially an Italian—and Adrian Fries, of Utrecht, who, on the other hand, ultimately practised his art in his own country and in Germany, were the two greatest.



IOVANNI DI BOLOGNA'S works still extant are so numerous, that only a few of the more remarkable can be here specified.

BOLOGNA. Fountain in the Piazza, with colossal bronze statue of Neptune. (1566.)

FLORENCE. Marble group of the Rape of the Sabines, under the Loggia dei Lanzi.

————— Bronze statue of Mercury, in the Gallery of the Uffizj.

————— Fountain, in the Boboli gardens.

————— Colossal statue of Victory trampling down a slave. Palazzo Vecchio. (1570?)

————— Bronze statue of St. Luke. Or San Michele.

————— Colossal bronze equestrian statue of Cosimo Primo, in the Piazza. (1591.)

————— Marble group of Hercules and a Centaur. (1599.)

LUCCA. Three marble statues, in the Duomo.

7628.

PIETRO FRANCAVILLA, (born 1548, died early in the 17th century.) Statuette, in terra-cotta, gilded; an allegorical figure of Fame. Proportional height of the figure, if erect, 2 feet 10 inches or 3 feet. (Gigli-Campana Collection.)

A seated draped female figure, with the right arm extended above the head, holding a wreath in the hand.

This artist, who was of Flemish birth, has been already alluded to as the principal pupil of Giovanni di Bologna. His works are extremely numerous. Several life-sized statues by him are to be seen in the gardens at Windsor Castle.

6920.

ADRIAN FRIES, born at the Hague 1560, died during the first quarter of the 17th century (?). Life-sized relieve portrait, in bronze, of the Emperor Rudolph II, mounted on a slab of black marble. Height 2 feet 4 inches.

This work is a masterpiece of bronze casting and chiselling, irrespective of its excellence in point of art. It represents the emperor; in a richly-decorated cuirass, adorned with figure-subjects in relief, masks, arabesque ornaments, &c. The base of the bust is formed by an eagle with outstretched wings. Under the lion's-head mask, which forms the pauldron or shoulder-plate, is the inscription, in finely-formed characters, "Rud. II. Rom. imp. Caes. Aug. æt. suæ. LVII. Anno 1609," and further down, beneath the cuirass, the signature, "Adrianus Fries fec."

6739.

FLORENTINE sculpture, (master uncertain.) Chimney-piece, in *pietra serena*; circa 1550. Entire height about 13 feet, width about 10 feet 6 inches.

The architectural design of this chimney-piece recalls the style of the painter-architect Giorgio Vasari, and it may possibly have been executed from his designs. The jambs are ornamented with bold consoles and voluted ornaments. The deep frieze is divided into two *fascia*, the lower one, as usual, containing the family *stemma* within a wreath, and bold foliated scroll-work; the upper one with a Latin motto in large incised characters. The cornice is decorated with egg-and-tongue moulding and dentils; and above it runs a lofty pediment, adorned with cartouche work, &c.

7623.

 LIFE-SIZED portrait bust, in stucco or *gesso duro*. Florentine sculpture; circa 1550. Height 2 feet 6 inches. (Gigli-Campana Collection.)

This bust or demi-statue, seen down to the hips, represents a man of about forty years old, dressed in an elaborately cut and slashed doublet, with tight-fitting sleeves, and studded with rows of small round buttons. In his right hand he holds a handkerchief, or probably his skull-cap or *beretta* crumpled together, and the left arm is a-kimbo, the hand resting on the hip.

It seems most likely that this is a finished model for an effigy intended to be placed upright in a niche in a mural monument; it has been, nevertheless, originally painted in natural colours.

6991.

 LIFE-SIZED portrait rilievo, in terra-cotta, on an oval slab. Florentine sculpture; circa 1560. Height of slab 16 inches, width $12\frac{1}{2}$ inches.

The personage represented strongly resembles Michael Angelo Buonarroti, when betwixt seventy and eighty years old. The head, modelled in mezzo-relievo, is a profile bust; it is executed with great dexterity in a facile yet simple and truthful manner. There is no clue to its author.

7608.

FLORENTINE terra-cotta rilievo. Master uncertain ;
16th century. Length $18\frac{1}{2}$ inches, height 13 inches.
(Gigli-Campana Collection.)

A nymph sleeping, Cupid approaches and draws aside a curtain or veil. This spirited sketch was ascribed by Signor Migliarini to Benvenuto Cellini. It appears to the writer to be a work of a somewhat more recent period.





Sculpture of the North Italian Schools.

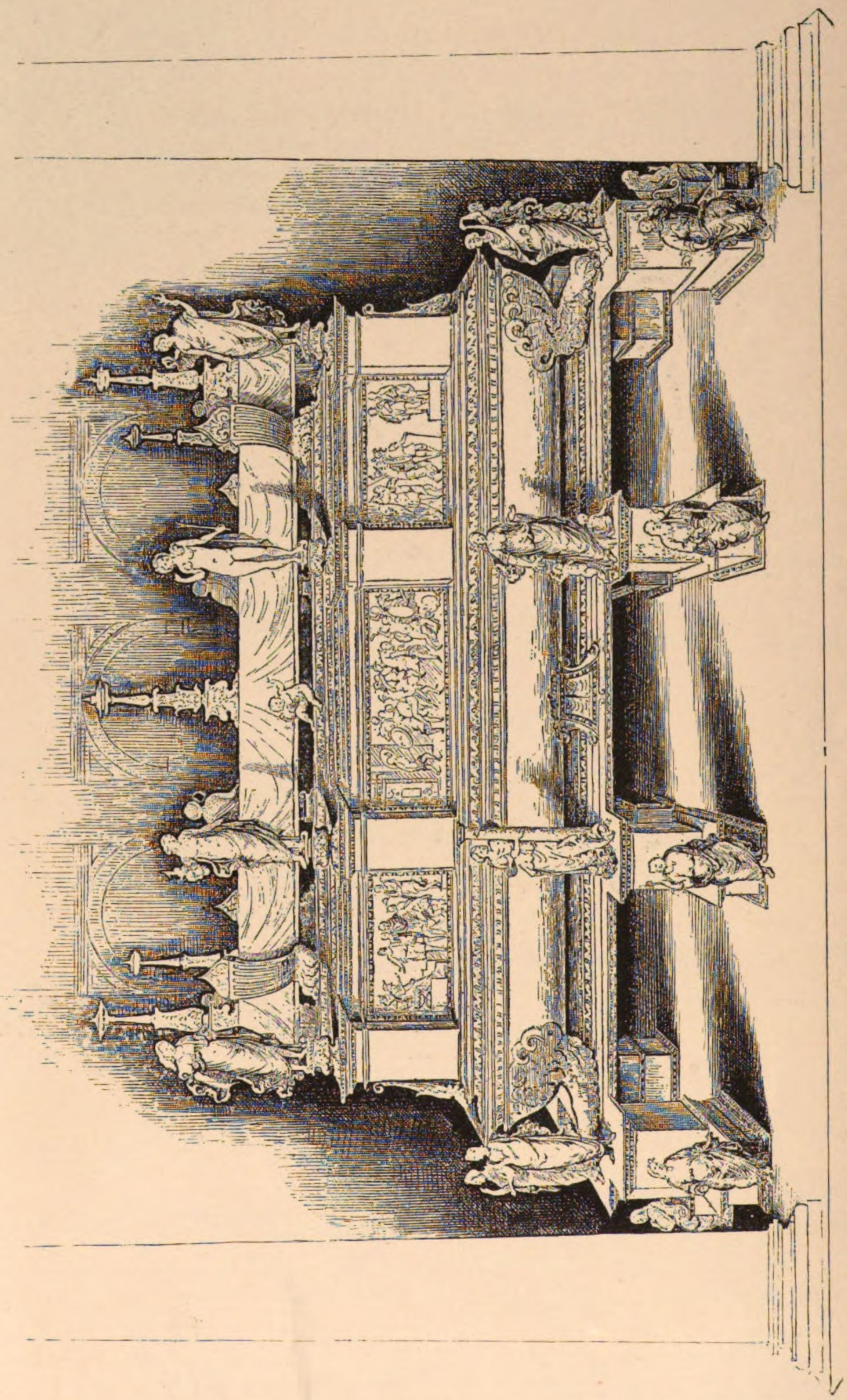
16th Century.



GOSTINO BUSTI of Milan, called Il Bambaia, born probably in the last quarter of the 15th century, died 1540-50 (?). Sculptures from the tomb of Gaston de Foix; and original Design for the monument.

Preliminary design for the tomb. Drawing in pen and bistre wash. Length $13\frac{1}{4}$ inches, height 11 inches.

4912. Statuette in marble, an imperfonation of Fortitude. Height 2 feet 5 inches.
7100. Similar statuette, or group representing Charity. Height 2 feet.
7260. Alto-relievo, a man in antique costume leading a horse; a trophy of arms on the ground near him. Dated 1515. Height 16 inches, length $14\frac{1}{4}$ inches.
400. Alto-relievo, two nude male figures in the act of shooting arrows upwards; in the centre of the composition a column with trophies of arms piled up at the base. Dated 1518. Length 17 inches, height 13 inches.
7257. Alto-relievo of a warrior in a triumphant car drawn by two horses, attended with various mythological figures. Dated 1523. Length 19 inches, height $14\frac{1}{2}$ inches.



AGOSTINO BUSTI. Reduced Copy of the original Design for the Tomb of Gaston de Foix.

It will be desirable to give a short account of the circumstances under which these sculptures were originally executed, and also of their acquisition by this Museum.

In 1512 the French were fighting in Lombardy, and in the battle of Ravenna obtained a splendid victory; but the hero of the day, the young Gaston de Foix, (nephew of Louis XII,) was killed in the moment of triumph and was interred with great pomp at Milan. His countrymen thereupon determined to erect to his memory a tomb of the most magnificent design, and to the sculptor Agostino Busti, as the greatest master of the day, the work was entrusted. It is believed to have been commenced in 1515 and carried on till about 1522, when, in the varying fortunes of war, the French were defeated as completely as they had before triumphed, and the hero of ten years before was doubtless forgotten in the general disaster, whilst his memory was hateful to the new masters of the Milanese. For these reasons the work was abandoned, though not till a considerable portion of it had been completed; the sculptured marbles were left, piece by piece, on the ground, as they were finished, (for no portion of the tomb was ever actually erected,) in a chapel of the church for which they had been destined, and for a century afterwards they were shown to curious visitors, mutilated by relic-mongers, and finally carried away, stone by stone. Fifty years or so after they were deposited in the church, the historian Giorgio Vafari went to see the fragments, and has left us an eloquent record of his admiration and of his regret at the state of neglect in which he found them.* This famous work, in short,

* Vafari was at Milan in 1566; his account in the notice of various Lombard artists (vol. ii. p. 271, ed. Le Monnier) may be translated as follows:—

“He (Il Bambaia) has executed some works at Santa Marta, a monastery of nuns in Milan, and I have myself there seen,—though it is difficult to get admission to the locality,—the monument of Monsieur de Foix, who died at Pavia, in many pieces of marble, amongst which are ten compositions of small figures, sculptured with much care, representing the various actions, battles, victories, sieges, &c. of that prince, and finally his death and burial; and such is the extraordinary nature of this work, that I stood for some time before it stupified with astonishment, wondering how it were possible to execute with the hand and the sculptor’s chisels such marvellously minute and delicate works. There may be seen in this tomb, executed with incredible perfection, friezes and other ornamental compositions of trophies, arms of all sorts, cars, artillery, and many other instruments of war, and, lastly, the effigy of the duke in armour, of the size of life, with an expression which seems to denote him to be still rejoicing over the victories he obtained.

“It is, indeed, unfortunate that this work, which is truly worthy to be accounted one of the most stupendous productions of the art of sculpture, should be left unfinished, and allowed to remain in pieces on the ground, without being in any way built up; and it is not surprising that some portions should have been carried away and sold and erected in other places. But there is so little consideration or gratitude to be found amongst men at the present day, that not one of those who received benefits from the hero during his lifetime has been found to give the least concern for his memory, any more than to care for the beauty and excellence of the work itself.”

has always occupied one of the most interesting pages in the history of Italian art.

Many of the fragments have come down to us and are preserved in the Ambrosian Library at Milan, the Gallery of the Brera in the same city, in the Museum at Turin, and in private collections in Lombardy, (see list of pieces appended to this notice;) but until the discovery of this drawing there was no record or knowledge of the actual design of the tomb as a whole, other than the uncertain and imperfect ideas acquired by the study of the fragments themselves.* The present drawing, however, undoubtedly a finished preliminary design from the hand of the artist himself, shows the tomb very much as it would have appeared in execution. (*See Engraving.*) In its main features it was a quadrangular altar-tomb, intended to stand within a chapel constructed purposely to contain it; the sides were enriched with relievos representing events in the career of Gaston de Foix; almost every other portion was covered with exquisite ornaments, especially trophies of arms and armour, of wonderfully delicate and elaborate execution; it was besides ornamented with numerous detached statuettes of saints, patriarchs, allegorical figures of the virtues, &c. and on the summit was a full-length figure of Gaston reposing on a couch or bier. Besides the original drawing this Museum possesses five marbles, portions of the work itself, viz. three alto-relievos of allegorical figure-subjects and two statuettes. The first piece (the relievo, No. 400) was purchased in 1854, on the recommendation of the writer, for the Museum (then at Marlborough House), from a dealer who had brought it from Italy; the two other relievos might have been acquired at the same time, but the formation of a methodic sculpture collection not being then contemplated, they were rejected, but not lost sight of. A year or two afterwards, in a sale of miscellaneous objects of art at Messrs. Christie and Manson's, occurred the marble statuette of Fortitude (No. 4912); it was also secured for the Museum, being immediately recognized as a work by the same hand as the relievos. More

* See, for a great body of information on this monument, the excellent work of the painter Giuseppe Bossi, unfortunately, as a local publication, in the shape of a pamphlet, somewhat difficult to be met with,—“Descrizione del Monumento di Gastone de Foix, &c. &c. di Giuseppe Bossi, pittore, pubblicata per cura di F. L. Milano, Francesco Fusi, 1852.”

Bossi's careful study of all the fragments known to him enabled him to form a sufficiently accurate idea of the general disposition of the work. The present drawing, however, throws a flood of light on the subject, confirming, in many instances, Bossi's intelligent conjectures, and entirely overthrowing them in others. The little work itself is a model of excellent description and just artistic appreciation, and deserves to be specially noticed in justice to that eminent connoisseur.



4912. AGOSTINO BUSTI. *Statuette in Marble, an impersonation of Fortitude ;
executed for the tomb of Gaston de Foix.*

recently still, the second statuette (of Charity, No. 7100) came to light in a dealer's possession in London. Soon after this came the Woodburn sale of drawings, and amongst the inestimable treasures of art there brought to the hammer, appeared an elaborate drawing, wrongly ascribed to Leonardo da Vinci,—the design for the tomb in question. On examining it the writer immediately perceived that the statuette of Fortitude, purchased at Messrs. Christie's, was a conspicuous feature of the design, and the belief, which had long been gaining ground with him, that these sculptures were part of the projected tomb of Gaston de Foix, became almost a conviction. A visit to Milan, shortly afterwards, and a careful inspection of nearly all the other pieces still extant, fully confirmed the discovery. The drawing having been already acquired at the sale, the remaining three marbles were immediately purchased for a small amount.

Besides the tomb itself, it is believed to have been Bambaia's intention to have enriched the chapel or enclosure containing it, with sculptures in the same highly elaborate style;* and for this part of the work the three relievos (Nos. 7260, 400, and 7257) were in all probability intended, whilst the two statuettes (Nos. 4912 and 7100) were actually a part of the decorations of the tomb. Both of them may be seen placed on the lower range of pedestals forming the base of the monument, (*see Engraving*;) the Fortitude being carried out almost identically as originally designed, whilst the group of Charity was so much modified in execution as to be virtually a different figure. The reasons for this divergence from the original design in the composition of this statuette are obvious; and it may be observed, in passing, that the difference betwixt the drawing and the finished marble in this instance alone, sufficiently indicates that the former was a preliminary design. In the drawing, it will be observed that the group of Charity consists of the female figure and two naked children, on the ground, at her feet; this arrangement would evidently have been out of keeping with the other statuettes, which, being single figures only, were in perfect symmetrical balance to each

* Cicognara, "Storia della Scultura," vol. v. p. 320, et seq. says:—"Ma noi siamo d'avviso che si disegnasse dal Busti (oltre al monumento) d'incrostare anche la capella in cui doveva esser posto, ornandola di eleganti compartimenti, a cui forse appartenerebbero altri marmi, evidentemente scolpiti dallo stesso autore, allusivi a battaglie, trionfi e simili cose, e nei quali le figure sono appunto della stessa dimensione di quelle di Castellazzo, quantunque varia la proporzione dei riquadri. Ci avvenne d'incontrarci in alcuni pezzi di questi finissimi lavori esistenti in Parigi, e portativi da Milano in questi ultimi tempi, ed altri ne vedemmo incrostati nel muro interno di una capella domestica nella principesca villa di Belgiojoso presso a Pavia; dal che è permesso l'argomentare che alcuni altri possono essere egualmente dispersi, e da noi ignorati."

other, whilst the group would have been unduly prominent from its greater size. This want of symmetry has been entirely obviated in the finished marble, by the suppression of one of the children, and the elevation of the other in the arms of the female figure, by which it is made to range exactly with the other figures.

The portions of the tomb preserved in the before-mentioned Italian collections, comprise ten of the twelve seated figures of saints and prophets in the lowest range; seven of the eight relievos of historical subjects, which form the principal panels round the four sides of the tomb, and several of the intervening vertical piers or pilasters, on which stand the upper range of statuettes; these latter, as well as the pilasters behind the seated figures, although shown on the drawing as simple blank surfaces, are, in the finished marble, decorated with trophies and arabesques of the most florid design and wonderfully minute execution. The bier or couch, which surmounts the tomb, also exists in the Museum of the Brera, and with it the full-length recumbent statue of Gaston, which, though omitted in the present design, was intended to be placed on the tomb. This statue is not entirely finished, and the other marbles alluded to are all more or less uncompleted, and many of them have been greatly mutilated. The omission of the recumbent statue in the present drawing is another proof that it was a preliminary design for the architectural or decorative arrangement of the entire work, not improbably executed in order to be sent to France; the effigy being omitted, in the first place, simply for artistic reasons; for, from the point of view chosen for the drawing, it would have been visible only as a *silhouette*, interfering with and confusing the details of the upper part of the composition, such as the crowning candelabra and statuettes. At the time this drawing was executed, moreover, it may be presumed that Bambaia might not have had adequate authority for the portraiture of the deceased hero. None of the upper range of statuettes, nor any of the candelabra, seem to have come down to us, if indeed they were ever executed; the probability is that they never were. It is the writer's opinion that these details were intended to have been executed in metal, probably in gilt bronze; the treatment of the statuettes, in particular, being decidedly different from those of the lower part of the composition, as shown in the drawing; indeed, even Bambaia's all-but-miraculous skill could not have executed them in marble; the slenderness of the lower extremities, standing as they do on the ornamented circular pedestals, the only points of attachment being the feet and ankles of the figures, would have rendered their execution impossible in anything but metal.

The approximate dimensions of the tomb and chapel, as shown in the drawing,* calculated by taking the height of the statuettes as an unit of comparison, would be as follows:—Extreme length of the tomb at the base 17 feet: length of the *dado* or body, across the centre of the reliefs, 12 feet: extreme height from the lowest member to the tops of the heads of the statuettes, 9 feet 6 inches. The chapel in which the tomb was intended to be inclosed is shown, open in front and at both ends, the back evidently abutting against the wall of the church; it appears to have consisted of an oblong raised platform, assumed to be 3 feet high from the level of the pavement of the church, its area being about 22 feet long by 14 or 15 feet from back to front. The monument stood clear, as an entirely detached altar-tomb in the centre of this platform; at each angle of which in front is seen, in the drawing, large Corinthian columns, which supported a regular entablature and cornice and a flat roof or ceiling. These columns were about 17 feet 6 inches high; and the interior of the chapel, from the floor of the platform to the ceiling, was probably about 6 inches higher, or 18 feet. Whether the roof of the chapel rose up to the height of that of the church and abutted against it, or was at a much less altitude, so as to form a sort of canopy or *baldacchino* only, to the tomb, there is no evidence to show; but, from some allusions to the locality itself where the work was to have been erected, (the conventual church of Santa Marta in Milan, long since modernized,) it is perhaps most likely that the former was the case.

It is assumed that the three *relievi* in this Collection (Nos. 7260, 400, and 7257) were intended to form part of the decorations of the chapel; in all probability they were the marbles seen by Cicognara:—see previous note extracted from “*Storia della Scultura*,” (vol. v. p. 320.) They are most certainly from the hand of Agostino Busti; and their entire accordance in style and general treatment with the sculptures of the tomb itself, to be seen at Milan, scarcely admits of doubt that they were a part of this famous work. It should be observed,

* In the original drawing are also indicated the leading lines of the architecture of the chapel; these have been, in part, necessarily omitted in the engraving, on account of the limited size of the page. The drawing itself measures about thirteen inches by eleven; it is executed in the usual style of the period, in outline, with a pen, the shadows being afterwards washed in with a hair-pencil. Unfortunately the engraving here given conveys a very inadequate idea of the original. A wood engraving was in the first instance executed, but the peculiarities of execution of the drawing, which it was an object to imitate, not being rendered properly by that means, a new process of engraving was adopted in the production of the present cut; the result, however, is not more satisfactory.

moreover, that, although they are in a much finer state of preservation than the Milan specimens, and are entirely finished, which the latter are not, a head of one of the figures and one or two other minor details have been added by a comparatively modern and very inferior hand; perhaps the same to whom the extensive and clumsy restoration of the mass of the Milan specimens is due; this fact would clearly indicate that the "*provenance*" of all the pieces was the same.

The subjects of the three relievos present that peculiar mingling of mythological and allegorical ideas, which became so universally prevalent in the *cinque-cento* period. No. 7260 probably represents the horse Bucephalus led by its warrior-groom; on a *fascia* or band, along the bottom of the relievo, is the following inscription, in bold, well-formed Roman characters:—"A.D. I. S. 1515. Aut nunquam tentes aut perfice," a motto which, as it seems not directly appropriate to the subject of the relievo, may be supposed to be a kind of boasting reference to the wonderful elaboration of the work itself; the A.D. I. S. prefixed to the date is, probably, the formula Anno Domini Jesu salvatoris. No. 400, which is the next in date, is obviously an allegory or *impresa*: two semi-nude figures, invested only with the most intricate and elaborately-disposed flying scarfs or mantles, trampling on trophies of arms heaped up at their feet, are shooting with bows and arrows upwards, towards the summit of a truncated column, which stands betwixt them in the centre of the composition. On the base of the column is inscribed the motto,—"*Illæso lumine solem A.D. I. S. 1518;*" this device may possibly be intended to express, in the style of the period, that the envious, who are ever ready to trample under foot and decry the most splendid achievements, discharge their shafts in vain at the renown of the hero (Gaſton), whose glory, dazzling as the sun itself, blinds and bewilders them, whilst his memory stands fast and stable as a strong column. In the relievo No. 7257, the largest and most elaborate of the three, the figures are on a smaller scale than the others, approximating more nearly in size to those of the side panels of the tomb. The subject represents a hero in Roman costume, holding in one hand an orb, and in the other a dragon or salamander; he is seated on a triumphal car, drawn by two horses led by a warrior in Roman costume, holding a large banner. Apollo, standing on a pedestal on the car, behind the hero, crowns him with a wreath of laurel; whilst a female draped figure, standing on the shafts of the car, holds out a lighted torch and a scroll. Above, in the background, which is filled with trees and rich buildings, Jupiter, issuing from the clouds, sends forth his eagle, which bears a label scroll in its claws.



400. AGOSTINO BUSTI. *Alto-relievo in Marble, from the Tomb of Gaston de Foix.*

This rilievo is inscribed on the band at the bottom :—" *Ad. fet scu^t. 1523, In hoc signo vinces ;*" here again the application of the inscription to the subject is not very obvious. It is interesting to remark, that the design of the body of the car, and its various architectural mouldings and enrichments correspond almost exactly with the similar portions of the tomb. (*See Engraving.*) It is very likely that the rilievo represents the triumph or apotheosis of King Francis I, by whom, doubtless, after the death of Louis XII, the funds for the continuance of the work were furnished. There is not, it is true, any resemblance in the head of the figure to the characteristic physiognomy of Francis I. Bambaia's heads, it may be remarked, all resemble each other, being of a mannered type, which recalls the ideal of Leonardo da Vinci, whose works the Milanese artist evidently closely studied ; and the occurrence of the Salamander, the device of Francis I, seems to authorize this conjecture. The king's well-known love of the arts, moreover, renders the crowning by Apollo an intelligible and appropriate symbol. The whole composition, in fact, is an excellent example of a style of monumental eulogy much in vogue at this particular period.

The most remarkable characteristic of these sculptures has, however, yet to be noticed : it is their marvellous technical manipulation. They are executed in a very hard variety of marble, obtained from quarries in the Alps ; but they have, notwithstanding, all the delicate and fragile elaboration of carvings in ivory or models in soft wax. It would, indeed, have been impossible to have executed the extraordinary undercuttings and other *tours de force* of executive skill in a more friable material, such as the whiter and more beautiful Carrara marble. The trophies of arms, the helmets, cuirasses, &c. entirely hollowed out within, are precisely similar to those of the sculptured pilasters from the tomb, preserved at Milan ; whilst the little figures, entirely detached from the ground of the rilievo, being in fact statuettes in the round, are in these specimens seen in all their wonderful completeness, those of the relievos at Milan being woefully shattered, and, indeed, in great part left unfinished ; portions of nearly every rilievo being only roughly blocked out. The surprising executive power and laborious persistence, manifest in the works of Bambaia, are aptly illustrated in the following extract, translated from Cicognara (" *Storia della Scultura,*" vol. v. p. 316) :—

" Towards the end of the 15th century, the hard, intractable marbles of the Lombard quarries began to be wrought into works of such a delicate, highly-finished manner as had never been achieved even in the

more yielding statuary marble, so grateful and obedient to the chisel, and works were executed in a style of elaborate minuteness never attempted by the human hand since the revival of the arts. The most conspicuous author of these works was the not sufficiently celebrated Agostino Busti, sometimes called Bambaia, Bambara, or Zambaia; by whose hand may be seen in Milan many sculptures in the aforesaid marble, which, from having been used in the fabric of the cathedral, was on that account generally called ‘Marmo di fabbrica,’ and which, on the testimony of all who work with the chisel, is one of the least susceptible of finished or graceful execution.

“Bambaia’s works were not few, if the infinite time which their minute details must have cost him is taken into account; for when the nature of his subject even did not permit him to introduce the delicate arabesques, foliage, and complicated accessories, which he delighted to execute, he never failed in the minute elaboration of his draperies, in the finish of the hair and beards of the figures, or in architectural backgrounds, to display the singular executive skill of a hand never equalled in Italy.” (*See Engravings.*)

LIST OF FRAGMENTS OF THE TOMB OF GASTON DE FOIX

KNOWN TO BE EXTANT.

M	MILAN. Ambrosian Library. Three piers or pilasters	}	3
	sculptured with trophies, &c.		
—	Gallery of the Brera. Life-sized effigy of	}	1
	Gaston		
—	One of the seated statuettes of the basement series		1
—	Church of Chiaravalle. Four of the seated statuettes of	}	4
	the basement series		
—	Formerly in the Collection of the painter Giuseppe Boffi.	}	2
	Two pilasters with trophies		
	CASTELAZZO (villa near Milan). Seven basso-relievos (for the sides	}	7
	of the tomb)		
—	Three pilasters with trophies		3
—	Six of the seated figures of the basement series		6
	VILLA BELGIOJOSO, near Pavia. Three pieces		3
	TURIN. Museum of the Accademia. Four pilasters with trophies		4
	SOUTH KENSINGTON. Five pieces, (and original design for the tomb)		5
Total number of pieces			39

Other portions have at different times been said to be extant at Venice, Modena, Novi, Lyons, and Paris ; but the pieces here named are all that can be vouched for with certainty.

OTHER WORKS OF AGOSTINO BUSTI STILL EXTANT.

MILAN. Duomo. Marble relievo in the Capella della Presentazione.
 ——— Duomo. Basso-relievos of the Capella dell' Albero.
 ——— Duomo. Tomb of Cardinal Marino Caracciolo.
 ——— Museum of the Brera. Mural monument of Lancino Curzio.
 PAVIA. The Certosa. Various sculptures in marble.

439.

GLOSSAL portrait bust, in marble, of a Senator or Professor. North Italian sculpture; circa 1570. Height 2 feet. (Soulages Collection.)

The personage represented is unknown ; he has a long pointed beard, and wears a gown of rich diapered stuff.

This bust was obtained by M. Soulages from the University of Padua, and was attributed by him to Iacopo Sansavino ; it has also, conjecturally, been ascribed to Alessandro Vittoria. There is, however, no intrinsic evidence to warrant its being ascribed to either of these masters.

362.

LIFE-SIZED bust, in bronze, of a Doctor or Jurist. North Italian work (?); circa 1550-70. Height 2 feet 3 inches. (Soulages Collection.)

The person represented, wearing a gown and square cap, was in all probability a professor or legal dignitary.

M. Soulages attributed it to Iacopo Sansavino ; as in the previous instance, there is not, however, sufficient evidence of authorship to warrant its ascription to any particular master.



Italian Sculpture. 17th Century.

7529.



MARBLE bust of an Ecclesiastical or Legal Dignitary. Roman sculpture; circa 1600. Height 2 feet 3 inches.

This highly-finished portrait bust is an example of a class of works of which the churches of Rome offer many specimens *in situ*. It was obtained from the dealer Luchetti, in Rome, who procured it from the nuns of Santa Lucia; and it, probably, came from some destroyed tomb. At this period (beginning of the 17th century) the ancient altar or recessed tombs, with recumbent effigies, had become almost abandoned in Italy: kneeling figures, and more especially mural monuments in the form of tablets or niches, decorated with elaborate *cartouche* work, semi-attached columns, &c. and busts of the deceased, having taken their place. These monuments, especially in the cities of Rome and Naples, where the most precious antique marbles were abundant, were nearly always of vari-coloured materials. In the present bust, the head and white collar are in the purest white statuary marble of Carrara, whilst the cassock is sculptured from a beautiful piece of Nero Antico. It is not possible to ascribe it to any particular sculptor; it is a work, however, worthy of an eminent master of the period, exquisitely finished, in a clear, precise, and dexterous style. A slight hardness of outline and too great insistence on facts of detail, are, to a certain extent, perceptible, but these were, perhaps, intended to give greater force to a work destined to be seen in the insufficient and diffused light of a church.

Polychromatic sculpture, if it may be so styled, or the association of variously-coloured marbles in the same work, although common enough in later antique periods, scarcely appears in Italian art before the second half of the 16th century.

7530.

 PORTRAIT bust of a Lady, in Carrara marble. Roman sculpture; circa 1600. Height 2 feet 4½ inches.

This bust, judging from the costume, is apparently that of a widow. The work was evidently executed for a mural monument; and in all probability came from the same church as the previous bust; having been acquired at the same time by the dealer Luchetti, from the convent of Sta. Lucia, in Rome. It is somewhat larger than life-size.

7531.

 COLOSSAL portrait bust of a Man, in the style of the antique, in marble. Roman 16th or 17th century sculpture. Master unknown. Height 2 feet 8 inches.

This bust is believed to be a portrait, conceived in the style of the antique. From an inscription round the base ("Pub. Val. Publicola. Sabinus") it purports to be a bust of the Sabine Publius Valerius Publicola. The characters of this inscription would seem to be 16th-century imitations of ancient Roman capitals. It has been suggested that it is a copy of an actual antique bust; but the writer is not aware of the existence of any such original work. It was purchased by the dealer Luchetti at the sale of the collection of Monsignor Nardi of Rome, an eminent *virtuoso*, himself of an ancient patrician family of the Sabine country.

3348.

 UNIFORM Vase, with cover, carved in travertine. Height 18 inches.

This beautiful work, formerly in the collection of the poet Rogers, is, in all probability, a 16th or 17th century copy of an ancient Roman cinerary urn.

7676.

MARBLE fountain, surmounted by a statuette of Bacchus. Florentine sculpture, school of Giovanni Bologna; circa 1600. Entire height 9 feet, diameter of the bowl or *tazza* 5 feet 9 inches.

This tasteful example of *sei-cento* decorative sculpture was removed, in 1860, from its original position in the court-yard of the ancient Palazzo della Stufa in the Piazza Santa Croce, Florence. It is not known by whom this work was actually executed; probably, however, by some one of the eminent scholars of Giovanni Bologna.

7647.

SKETCH, in terra-cotta, of a Bishop. 17th-century sculpture. School and master uncertain. Height 1 foot 10 inches.

Probably intended for St. Augustine.

7358.

FLORENTINE terra-cotta group, in the round. Early 17th-century work. Width 20 inches, height 18 inches.

A *Pietà*. The Virgin seated, supporting the recumbent figure of the dead Christ in her lap. The Magdalen kneels on the right and St. John on the left. It is not possible to identify the actual author of this work.

4134.

RELIEVO of the Nativity. Model, in wax. 17th-century sculpture. Master unknown. Width 9 inches, height 7 inches. (Gherardini Collection.)

5803.

 RELIEVO, in marble. The triumph of Galatea. 17th-century sculpture. School and master uncertain. Length 3 feet 7 inches, height 2 feet $7\frac{1}{4}$ inches.

This elaborate composition represents the goddess seated in a shell drawn by dolphins, surrounded by a band of sea-nymphs and marine deities, preceded by tritons blowing conch-shells, with cupids above hovering in the air. It is by a most able hand; and, although evidently a work of the *sei-cento* period, has little of the objectionable mannerism of the age of decline.

7717, 7718.

 TWO relieves, in terra-cotta, of *amorini*, standing as caryatides. Roman (?) 17th-century sculpture. Ascribed to Alessandro Algardi, (born 1598, died 1654.) Height of each $16\frac{1}{2}$ inches, width 12 inches.

These terra-cottas, originally part of the same decorative work, are executed altogether in the style of bronze sculpture. Their sharp and crisp execution resembles rather the work of the chasing chisel than the modelling tool. In an executive point of view, they are full of merit; recalling the clear and precise touch and graceful manipulation of the painter Guido, in the sister art. There is, indeed, in these models a decided character of the Bolognese school, to which Algardi belonged.

5422.

 COLOSSAL portrait, head of a Pope or Bishop, in beaten copper. 17th-century sculpture. Author unknown.

This head is entirely hammered up, from within, from a sheet of thin copper, in the usual process of *repoussé* work. The wide border of the cope, on the breast and shoulders, is embossed on one side, with a figure of St. Michael overthrowing Satan, and on the other, with a standing figure of St. Anthony; it is fastened in front with a large morse or brooch. The head has considerable resemblance to Pope

Paul V. (Borghese), and it was perhaps executed about the time of his pontificate (1605-1621).

The celebrated colossal statue (upwards of 60 feet high) of St. Carlo Borromeo, on the hill above Arona, on the Lago Maggiore, is in great part executed in beaten copper in this style.

5863.



STATUETTE of St. Jerome, in terra-cotta. 17th century; after Bernini. Height 1 foot 6 inches.

The saint is standing in a rather contorted attitude, embracing a crucifix. The original of this sketch is a marble statue by Bernini, in the Chigi chapel in the Duomo of Siena; the present terra-cotta is apparently a reduced copy from the statue by a contemporary hand. All the objectionable characteristics of Bernini's style, and, indeed, the affectation and theatrical mannerism of the 17th century in general, are displayed in this performance; its only merit is a certain easy dexterity of execution.

7527, 7528.



TWO colossal busts of Muses or Sybils, in Carrara marble. Second half of the 17th century. School of Bernini. Height, with pedestals, 2 feet 10 inches.

These busts were purchased from the Roman dealer Luchetti, who procured them from the Palazzo Bernini in the Corso; the residence built for himself by the *sei-cento maestro*. This house is still the property of the descendants of Bernini, and the cortile is ornamented with a colossal allegorical statue of Truth, from his hand, placed there, as recorded on the pedestal, shortly after his death. This statue, which is at present understood to be for sale, is the last of the many relics of the sculptor and his school which the house formerly contained. The present busts may have been sculptured in the studio of the *maestro*; and perhaps from his sketches.

1088.



GLOSSAL bronze bust of Pope Innocent X.

1089.

IMILAR bust of Pope Alexander VIII. Roman 17th-century sculpture; style of Bernini. Height of each bust, 3 feet 3 inches.

These important bronzes were originally ascribed to Alessandro Algardi, and they have been since attributed to Bernini. Although, as works of art, worthy of either of these sculptors, there are difficulties in the way of ascribing them with any certainty to either. The two busts appear to be by the same hand; there may, however, have been an interval of time betwixt them, the earlier one (Pope Innocent X.) being certainly the more vigorous and masterly work of the two. Innocent X. (Gian. Battista Pamfili of Rome) was elected Pope in 1644 and died in 1655; supposing the bust (No. 1088) were executed during his lifetime, it might very well have been the work of Algardi, who died in 1654; but in that case the companion bust of Alexander VIII, (Pietro Ottoboni of Venice,) elected 1689, died 1691, could not, as these dates show, have been by Algardi; neither, if executed during the papacy of Alexander, could it have been the work of Bernini, who died in 1680. It may be, however, that both busts were executed for the latter Pope before his accession, when simply Cardinal Ottoboni; the simpler costume [of the bust of Alexander VIII, in fact, somewhat favours this hypothesis. The writer is, therefore, inclined to believe that both busts were really the work of Bernini, executed during the latter years of his life, for Cardinal Ottoboni, that of Innocent X. having been executed many years after the death of that Pope.*

In spite of the period of decline in which these busts were produced they are still truthful and masterly performances, admirable from a merely imitative point of view; whilst their technical excellence as bronze castings, tooled or chased up with the utmost delicacy and spirit, can scarcely be overrated; in this respect they afford, indeed, a valuable lesson to the modern worker in monumental bronze.

* Baldinucci, "Vita del Cavaliere Gio. Lorenzo Bernini," Firenze, 1682, p. 103, in the list of Bernini's works enumerates two separate busts of this Pope, who was one of the artist's warmest patrons, one in the Casa Pamfili, the other executed for the Casa Bernini; he does not, however, state whether they were in bronze or marble.

NOTICE OF BERNINI.

THE Cavaliere Gio. Lorenzo Bernini, born 1598, died 1680, was born at Naples of Florentine parents; his artistic life, however, with the exception of a short interval passed in Paris, belongs entirely to the Eternal City. He was the last of the great Italian sculptor-architects, and, although their respective works admit of no comparison in point of real excellence, it is impossible not to acquiesce, to some extent, in the parallel betwixt him and Michael Angelo, universally established in his own day. Bernini, in fact, was the great representative sculptor of the 17th century; like Michael Angelo, he attained to a great age. Unceasingly occupied in his art, courted and caressed by pontiffs and kings, his career was one of uninterrupted prosperity; his personal character and influence, and his real and most fertile genius, combined to lift him to a pinnacle of fame to which probably no other artist in modern times has attained. Bernini, moreover, was the continuer of Michael Angelo's work at St. Peter's, and in his architecture, at all events, made a nearer approach towards rivalling the great Florentine than in his sculptures. In the latter we have the completest embodiment of the style of the 17th century, a style which that age itself unwittingly stigmatised by nicknames, the terms "*barocco*," "*rococo*," &c. characterizing it, with a tacit fitness, as wanting the dignity of preceding art. With Bernini Rome became, without doubt, the headquarters of sculpture; thither, as in the previous age to Florence, flocked the young artists from all parts of Europe, anxious to acquire the new and fashionable manner of the great master, and so throughout Europe there was soon spread the one all-pervading mannerism. A second centre, it is true, formed itself in Paris under the patronage of Louis Quatorze; but even of this school Bernini was the guiding light, for Louis invited him to France and loaded him with commissions, which he recompensed with truly regal munificence; and though Bernini declined to remain permanently in that country, such was his influence, that the rising sculptors of the School of Versailles soon became, one and all, his devoted followers. France, moreover, established her academy on the Pincian, which soon sent forth a succession of French Berninis. Happily the style "*barocco*," and all influence of the *sei-cento maestro*, have long since faded away both in Rome and in Paris; but the Eternal City remained thenceforth, and is to this day, the true foster-mother of sculpture.

The mere quantity of sculpture executed in all parts of Italy during the 17th century was enormous; it is depressing by its monotony and worthlessness in all but the mechanical qualities of art. As in every period of florid decline, a perverse imitation of the characteristics of one art in the incongruous vehicles of another was universally affected; the sculptors, servilely repeating each other, thought of nothing but copying in marble and bronze the compositions, and even the actual pictorial effects—light, and shade, and texture—of the contemporary painters in oil, who were themselves wedded to equally vicious innovations in their own art. It is difficult, indeed, to decide which are the more wearisome, which the more destitute of true æsthetic life, the huge pictures of martyrdoms and ecstasies, Assumptions and “*sacre conversazioni*,” sometimes grim and hideous, oftener absurdly maudlin and affected, full of figures rustling in rumpled silks and satins, their limbs thrown about in every variety of meaningless attitude; or the statues swathed in flying draperies, destroying all truth and simplicity of form, the kneeling, flying, dancing angels, the legions of chubby-faced cherubim, jostling each other on clouds of marble and bronze: senseless allegories, in which sacred and profane characters are inextricably mixed up, doing and expressing nothing with frantic activity. These compose the stock productions of 17th-century sculpture.

The “*barocco*” is supremely inappropriate in its ecclesiastical application; it is radically destitute of gravity and decorum; it is as the fiddle and the orchestra superseding the organ and the pure-voiced choristers of old; and yet it is in the churches of Italy, especially of Rome and Naples, that its greatest achievements are to be found. Everywhere the huge altar-tombs and private chapels, frosted over with statues and relievos, executed at incredible cost, in the most precious marbles and metals, attest the ostentatious devotion of the age; and it is melancholy to think of the innumerable works of the highest art of earlier periods which have been ruthlessly destroyed to make way for them.

In the ornamental sculpture of gardens and villas, the fountains, vases, terminal statues, &c. of this period are less out of character. The florid magnificence of the style unquestionably has a certain courtly propriety, and here works approaching to real excellence and good taste may sometimes be pointed out. The only branch of 17th-century art, however, in which a true life still lingered was that of portrait-sculpture; here the admirable technical dexterity of the practised academic artists, enabled them to achieve marvels of imitative skill, and sometimes, also, really true and life-like works; but in this, as in every other branch, the works of earlier ages were on a higher

and grander level, and we can but say of the art of the 17th century in general, that it was an expiring flame, sometimes dazzling with a false glare, but always dim and feeble to those who in art are really able to discern light from darkness.

Bernini may be regarded as so complete an impersonation of this style and epoch, that the foregoing discursive observations will scarcely be considered out of place in a general notice of the artist himself. His works were so abundant, and, as we have said, they so completely set the fashion in all parts of Europe, that any general account of the sculpture of the 17th century would, perhaps, be best composed by grouping it around this the most prominent figure of the age. The following are a few of the most conspicuous and easily accessible productions of Bernini:—

ROME. Marble group of Apollo and Daphne in the Villa Borghese.

Executed in his eighteenth year.

—— The bronze *baldacchino*, or altar-canopy, of St. Peter's.

—— Fountain of the Piazza Barberini.

—— Tomb of Urban VIII. in St. Peter's.

—— Fountain of the Piazza Navona.

—— Colossal equestrian statue of Constantine on the staircase of the Vatican.

—— Statues on the bridge of St. Angelo, executed by scholars from his designs.

—— Monument of Alexander VII. in St. Peter's.

—— Statue of Christ in the subterranean chapel of the Corfini family in San Giovanni Laterano.

7620.



IFE-SIZED terra-cotta bust of a Gentleman. Florentine sculpture; 17th century. Master unknown. Height 1 foot 7 inches. (Gigli-Campana Collection.)

From the characteristic long hair, and general resemblance of countenance, this bust has been supposed to be a portrait of the celebrated French Marshal Turenne.

6818.

LIFE-SIZED terra-cotta bust of Cosmo III, Grand Duke of Tuscany. Florentine 17th or early 18th century sculpture. Master unknown. Height 1 foot 7 inches.

Cosmo III, the last prince of the house of Medici, ascended the Tuscan throne in 1670, and died in 1723.

The long continuance of the ancient style of portrait-sculpture in terra-cotta, in Florence, is evinced in an interesting manner by this and the previous specimen. The series, indeed, of these busts extends, without intermission, from the first half of the 15th down to the middle of the 18th century. These two specimens (7620 and 6818) were probably painted to imitate marble, the practice of illuminating terra-cottas in proper colours having apparently ceased with the earlier years of the 17th century.

7655.

AMORINO, in a shell, with festoons of flowers. Model, in terra-cotta. Florentine decorative sculpture; 17th century. Master unknown. Diameter 1 foot.

The style of the *amorino* recalls the type of François du Quesnoy, called "Il Fiammingo." The date of this little model, which may be deemed an early and tasteful specimen of the *rococo*, is probably towards the end of the 17th century, if not still more recent.





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